The Catholic Critic

André Bazin on Hollywood Movies 1945–1958

Volume 2

Translated & Edited by

R. J. Cardullo

Curato.

Published by Curato.
1509, Peninsula Park,
A4, Veera Desai Road,
Andheri West,
Mumbai 400053.
info@curato.co.in
curato.co.in

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Acknowledgements

My thanks to *Cahiers du cinéma*, Éditions de l'Étoile, and the late Janine Bazin (1923-2003) for granting me the right to publish these translations of Bazin's work, and in general, for their cooperation in helping to bring this project to fruition.

I am grateful to my family—my wife, Kirsi, my daughter, Kia, and my son, Emil—for all their forbearance during the time it took to complete this project.

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Introduction

Theory and Anti-Theory, or Bazin and Anti-Bazin

Realist or not, unlike all the other authors of major film theories, André Bazin (1918-58) never left a systematic book of theory, instead preferring to have implicit theoretical dialogues with filmmakers and other critics through his critical writing in a number of journals. Indeed, it has been suggested that the best of his criticism has been lost because it occurred in the form of oral presentations and debates at such places as I.D.H.E.C. (L'Institut des hautes études cinématographiques, or the Institute for Advanced Cinematographic Studies: the French national film school). That may be the case; however, the most important of his essays—some sixty of them culled from the many pieces he wrote for various magazines—were collected in the posthumously published *Qu'est-ce que le cinéma?* (1958-62). Then there are Bazin's books on Jean Renoir, Orson Welles, and Charles Chaplin, all published after his death, like the four volumes of *Qu'est-ce que le cinéma?*

Truly mourned by many—among them filmmakers such as Jean Renoir, François Truffaut, Luchino Visconti, and Robert Bresson—Bazin died just ahead of the movement that placed cinema in college classrooms. He did his teaching in film clubs, at conferences, and in published articles. Yet while many people now make their livings teaching film (and far better livings than Bazin ever enjoyed), some teachers look back with longing to that era when reflection about the movies took place in a natural arena rather than in the hothouse atmosphere common to universities. Film theory as well as criticism is for the most part now an acquired discipline, not a spontaneous activity, and the cinema is seen as a field of "research" rather than as an aesthetic activity—indeed, a human reality. Current film scholars, including those hostile to his views, look in wonder to Bazin, who in 1958 was in

command of a complete, coherent, and thoroughly humanistic view of the cinema.

Though he didn't live to see the first flowering of academic film theory in the late 1960s, the pedagogic side of Bazin would doubtless have been gratified that cinema was no longer a trivial pursuit but henceforth would be a serious discipline calling for the most concentrated attention and rigor on the part of its adherents. Yet the poet in him—the fecund wielder of figure and metaphor, who drew on the fathomless well of his own imaginative intuition—would just as surely have experienced a sense of loss. For the scholarly discourse of cinema soon developed a pomp and rigidity that increasingly excluded those dazzling imaginative leaps that were at the heart of Bazin's prose style.

As for the relationship between Bazin's ideas and contemporary film theory, Peter Wollen (86) was the first critic to link Bazin's ontology of the photographic image as the trace of the real with the semiotics of the American pragmatist philosopher Charles Sanders Peirce (159), for whom a photograph constituted an index, a sign produced through its referent as an effect created by a cause. In assimilating Bazin to Peirce's semiotics, Wollen partially rehabilitated Bazin's work for structuralist-influenced film theory, but in the process Wollen limited many of the other implications of Bazin's model of cinema.

The semiotic version of Bazin determines how his work relates to more recent developments in film theory. While some recent film theory continues to insist upon the indexicality of film, a number of theorists have abandoned this model. Index-based theories fall into two categories: the ontological and, to borrow a term from the philosopher Jacques Derrida, the "hauntological" (Derrida, 193). If the ontology of cinema seeks to define the essence or being of the medium, hauntology explores how that being is haunted by absence. The ontological view is best represented by Stanley Cavell, in whose work cinema becomes a fully revelatory medium in a Heideggerian sense, disclosing the Being of a world without human presence (Cavell, xvi). While Cavell ultimately conflates photographic index and referent, Laura Mulvey rather distends the gap between them, stressing the ghostly absence of the object from

its photographic trace. For all their differences, these opposing approaches to the index (the ontological and the hauntological) are already embedded in the notion of trace or imprint, which, as noted by Georges Didi-Huberman, always articulates moments of presence, or contact, and absence, or separation (Didi-Huberman, 18).

The indexical version of Bazin has been challenged in a number of ways (see Morgan). Vivian Sobchack, for example, has sought to redefine cinema phenomenologically in terms of its impact on the senses rather than its relation to reality. Tom Gunning has substituted movement for indexicality as an alternative basis for the understanding of film's relation to reality. Philip Rosen, Mary Ann Doane, and Lee Carruthers, for their part, have shifted the emphasis from the representation of reality to the representation and experience of time.

The themes of movement and time recall the film theory of Gilles Deleuze and raise the question of its relationship to Bazin's work. Deleuze often cites Bazin and effectively adopts his view that Italian neorealism represents a decisive turning point in film history (*Cinema 1*, 1). For Deleuze, the long-take/depth-of-field aesthetic that Bazin associates with neorealism breaks with the action-oriented movement-image of pre-war cinema to explore the temporality of the time-image (*Cinema 2*, 38-39). For Jacques Rancière, this shared chronology is no coincidence: Bazin and Deleuze are both theorists of cinematic modernity, as each traces a self-reflexive teleology that issues in the identification of the medium with its own essence (the photographic trace of the real for Bazin; the visualization of an open-ended temporality for Deleuze). In Rancière's view, the work of both theorists is caught within the constitutive contradiction of cinema as a medium, its dual nature as both mechanical means of objective reproduction and artistic means of subjective expression; both Bazin and Deleuze isolate one pole of this contradiction and so produce an ontology of cinema based on its absorption into the world of material reality.

Bazin's significance for Deleuze in the 1980s was matched by his importance for Jean-Luc Godard in the 1990s. In his film-essay *Histoire(s) du cinéma* (1998), Godard, like Deleuze, appropriated Bazin's chronology of the medium, identifying Italian neorealism as a key

moment. According to Godard, cinema has an ontological mission to reveal and redeem the real, a mission that it has failed on two occasions: first, through its inability to anticipate and represent the Nazi genocide of the European Jews; and second, through its incapacity to resist the economic domination of American cinema. Godard's narrative is one of vocation and betrayal, but he also identifies exemplary instances of fidelity to the essence of cinema, such as the epiphanic attention to everyday reality that characterizes neorealism (see Ricciardi). Godard's conception of cinema echoes Bazin's and suggests the relevance of the latter's work not only to the notion of cinematic redemption but also to the representation of violence and trauma, issues that have preoccupied recent Lacanian film theory.

Lacanian film theory has shifted away from its initial interest in film as part of the Symbolic order, working to bind the spectator-subject into the fantasy space of filmic diegesis through the suture of montage, towards an exploration of how film broaches the Real (see Oudart and Žižek). If the Symbolic is the space of the integration of the desiring spectator-subject, the Real is the realm of unassimilable and unrepresentable trauma. Jacques Lacan's Real is not the same as André Bazin's reality, but Bazin did address questions of trauma and the limits of representation, even coining the expression "cinema of cruelty." (See "Erich von Stroheim: la forme, l'uniforme, et la cruauté" in Bazin's *Le Cinéma de la cruauté*, 1987: 21-30.) In that sense, the Lacanian Real is a part of Bazin's ambiguous reality. Accordingly, the critic Serge Daney has described Bazin's writings as an exercise in psychoanalytic disavowal; while Bazin is explicitly committed to the smooth reproduction of reality in terms of spatial and temporal continuity (the avoidance of montage), he implicitly recognizes that reality can only be reproduced on film through its violent fragmentation (the necessity of montage). For Daney, Bazin's cinematic realism is thus always accompanied by the cinema of cruelty, the real always shadowed by the Real, a situation half-acknowledged according to the formula of disavowal proposed by Octave Mannoni: "I know very well, but all the same ..."

Bazin at Work

It was Bazin's good fortune to write in the period just before film studies congealed into an institution—especially the kind of theoretical institution detailed above. As a working critic, contributing irregularly and—so he thought—ephemerally to the pages (above all) of *Cahiers du cinéma*, Bazin could allow his mind free play in an atmosphere as yet unhampered by Jesuitical nit-picking. He enjoyed the privilege of being a critic able to cut to the quick of an argument with no other justification than his own unerring instinct. In consequence, Bazin's thought is infinitely more concrete, nimble, and flexible than the lucubrations of those obliged to flag each theoretical move with a sheaf of footnotes.

Moreover, Bazin loved to probe the system that brought films into being and sustained them in the cultural imagination, for as a daily critic he took in every sort of movie imaginable, if mainly mediocre features. Rather than try to filter from these a few crystals, he aimed to understand the entire process by which they got made, attained their shape, and achieved their value—whatever that might be. This meant genre study in the broadest sense. What psychological knot does each genre pick at? How have later variants grown out of earlier examples in the genre or drawn on contemporaneous types? What pre-cinematic avatars connect these films to longstanding cultural concerns?

To Bazin the cinema was thus a vast ecological system that was endlessly interesting in its interdependencies and fluctuations. He was always ready to celebrate the creativity of the director, but "the genius of the system" he found even more fascinating. Only an interdisciplinary or comparative approach could begin to understand why even modest directors made such satisfying films during the so-called classical period, a period that Bazin could sense was on its way out. His protégés might exercise an elitist *politique des auteurs*, but he shamed them with their obligation to keep in mind technology, economics, sociology, and, yes, actual politics, alongside the usual approaches to film criticism borrowed from literary studies and art history.

Bazin knew quite a lot about each of these subjects and methods, but his particular genius lay in identifying some revealing

textual attributes of whatever film was before him, then using these to leverage a weighty understanding of the work as a whole, or the filmmaker, or the genre, or the general conditions of filmmaking and reception. In effect, he searched for the questions to which films appear to stand as answers, letting stylistic details in the pictures themselves call up his extraordinary range of knowledge. No one before him, and no one since, has ever written about film in quite the same way, or on quite the same level.

In sum, Bazin, unlike nearly all the other authors of major film theories, was a working or practical critic who wrote regularly about individual films. He based his criticism on the film actually made rather than on any preconceived aesthetic or sociological principles; and for the first time with him, film theory therefore became not a matter of pronouncement or prescription, but of description, analysis, and deduction. Indeed, Bazin can be regarded as the aesthetic link between film critics and film theorists. During his relatively short writing career, his primary concern, again, was not to answer questions but to raise them, not to establish cinema as an art but to ask, "What is art?" and "What is cinema?"

Yet it was for his very virtues that Bazin came under attack by the budding generation of film pedants—and, ironically, almost at the same moment as he was being canonized as a classic. Bazin, it was claimed, refused to follow due process. His vaunted theory of realism amounted to little more than a loose patchwork of ideas that never coalesced into a stringent system, but instead remained dangerously impressionistic and often flatly contradictory. Professional intellectuals who jumped on Bazin's alleged incoherence, however, also underrated the profoundly dialectical nature of his thinking. To put it another way, they were stone-blind to Bazin's poetic genius—his ability to hold contrary terms in a state of paradoxical suspension that transcends mere theory and approaches mystical comprehension.

But there was worse to come. For Bazin, a rhapsodist of the cinema and a true believer in its perfectibility, had replied to his own sweeping question "What is cinema?" with a resoundingly affirmative answer—whereas the new breed of theorists responded to the same

question increasingly in the negative. In the wake of the '60s counterculture, film-studies departments across Europe as well as the United States were transformed into hubs of self-styled revolutionary activity. Fueled by the absolutist views of the French structuralist and Marxist Louis Althusser (who proclaimed the function of the mass media to be an endless endorsement of ruling-class values), radical academics came not to praise cinema but to bury it. And deconstructionists, structuralists, semioticians, Marxists, and other such fellow travelers of the left reductively reviled Bazin with lethal epithets like "bourgeois idealist," "mystical humanist," and "reactionary Catholic."

Perhaps it was impossible to avoid a head-on collision between Bazin's meditative humanism and a knee-jerk dogmatism that saw popular cinema as an ideological apparatus—an efficient mechanism for turning out docile citizens of oppressive nations. As the most eminent critic of the preceding decade of the '50s in France, Bazin became a figurehead for the establishment, and the militant new régime at *Cahiers* hammered him for his supposed political complicity (an Oedipal rebellion if ever there was one). Crossing over to Great Britain by way of the influential theoretical journal *Screen*, the sport of Bazin-bashing proliferated throughout the 1970s and 1980s. How could anyone be fool enough to suppose that the cinema was capable of recording reality directly, when the reciprocal insights of semiotics and Lacanian psychoanalysis had demonstrated that human perception is always mediated by language? It might almost be said that the whole Byzantine edifice of contemporary theory sprang out of an irresistible desire to prove Bazin wrong.

Nowadays, of course, it is a truth universally acknowledged that reality is a construction, and Bazin's reputed innocence on this score no longer raises sectarian hackles—more like a condescending smile instead. Admittedly, his earnest belief in the intrinsically realist vocation of film puts him on the far side of postmodern relativism and doubt. Yet insofar as a compulsive skepticism and a jaded cynicism have become the orthodoxies of our age, this may be the moment to start rehabilitating reality—and André Bazin. All the more so because Bazin's formalist and

spiritualist enterprise may have aimed, finally, less at discovering a conservative synthesis, communion, or unity in art as in life, than at freeing aesthetic pleasure from dramaturgical exigency alone, at implicating the viewer in an active relationship with the screen, and at freeing cinematic space and time from slavery to the anecdotal. As such, Bazin was, as if anything, a species of transcendentalist, a kind of cinematic Hegel, who proposed to discover the nature of filmic reality as much by investigating the process of critical thought as by examining the artistic objects of sensory experiences themselves, among which he would have welcomed digital film and web-movies, even as he welcomed the advent of television in the 1950s (in addition to writing about this then-new medium in his final years).

Bazin, in Sum

Volume 2 of *The Catholic Critic: André Bazin on Hollywood Movies, 1945-1958* contains, for the first time in English, much of Bazin's penetrating writing on such subjects as Hollywood, the western, Technicolor, the crime film, and "foreign figures" (North American movies that, in some cases [*Queen Christina*], are set in foreign countries, and in other cases take place in no apparent or identifiable country at all [*Rythmetic*]). Volume 2 of *André Bazin on Hollywood Movies* also features illustrative movie stills and a sizable scholarly apparatus, including a complete bibliography of Bazin's articles on American cinema, credits of the films discussed as well as filmographies of their directors, and an extensive index. This collection thus represents a major contribution to the still growing academic discipline of cinema studies, as well as a testament to the continuing influence of one of the world's pre-eminent critical thinkers.

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Foreign Figures

Old Testament or New?: *David and Bathsheba*

Perhaps the reader will be surprised that I am devoting a column usually reserved for serious films to *David and Bathsheba* [1951, Henry King]. It is true that this picture belongs to a genre that typically gives critics little else to do than record success. Such a genre, embodied and reinforced here with a rare cohesion by Henry King, is not necessarily to be scorned, but its importance seems to me to be somewhat outdated.

Cinematic spectacle (and nothing but spectacle) of this kind corresponds to one of the dimensions of the cinema, and, from the point of view of the medium's formal evolution, it was therefore necessary that film thoroughly explore the spectacular. Yet this exploration has been complete for a long time now. As a result, a movie like *Samson and Delilah* [1949, Cecil B. DeMille], in terms of the scale of its means and effects, stands far below *Intolerance* [1916, D. W. Griffith] and even *The Sign of the Cross* [1932, Cecil B. DeMille]. Technically, the genre cannot contribute anything more to the development of its own *mise-en-scène*. Its existence has become merely decorative. In short, the film critic has nothing more to do in its presence than the drama critic at Paris's Châtelet Theater or the Folies-Bergère cabaret.

It is precisely in this context that *David and Bathsheba* appears to be an unusual production and one likely to provoke reflection. I had persuaded myself to be bored by it, even more than bored, after old DeMille's *Samson and Delilah*, which was not a particularly amusing experience. But at the end of five minutes of *David and Bathsheba* I was astonished, and a quarter of an hour later I was stupefied. What I saw corresponded on the surface to any description of the movie I could have

given before the fact, yet it was actually something else. That's the thing I want to talk about here.

Perhaps I can already give an approximation of my thoughts by simply copying a few sentences from the synopsis published in the film's press book:

> King David (Gregory Peck) goes, as usual, to walk on his terrace overlooking the city and sees, in a neighboring residence, a beautiful young woman exiting her bath. It's Bathsheba (Susan Hayward), wife of the brave soldier Uriah the Hittite (Kieron Moore). Struck by her beauty, David calls out to Bathsheba and invites her to dinner. She admits that she does not like Uriah and that she has been with him for only seven days out of a total of seven months of marriage. Yet she remains guarded and David is therefore ready to let her go—until she confesses that she appeared naked because she knew the king was in his palace and would see her ...

Such Biblical candor is not exactly customary in Hollywood. And it does not stop in this film. Bathsheba becomes pregnant by David; no longer able to hide her sin, she will be stoned to death in spite of royal protection, unless ... unless King David brings back Uriah from the battlefield, in the hope that, on leave, he will spend time with his wife to (unwittingly) cover her pregnancy by another man. But in spite of all the wine he consumes and the lascivious dancing of an Egyptian woman, the imbecilic Uriah, who has taken a vow of chastity until the final military victory over the Moabites, decides to spend the night alone in the guardhouse. It remains for David to arrange for Uriah to die in battle and to marry Bathsheba himself.

I do not report these aspects of the script just to emphasize its emotional and erotic audacity. It is true, however, that it has been a long time (perhaps since *The Outlaw* [1943, Howard Hughes]) since I have seen an American movie more deliberately and openly erotic in its treatment of romantic emotion. To be sure, it goes without saying that nothing in the narrative transgresses the limits authorized by the Motion

Picture Production Code; yet, as in *The Outlaw*, the film cleverly takes advantage of those very limits. But *David and Bathsheba*'s eroticism is first and foremost the consequence of the moral relationship depicted between the two main characters, and such a relationship is one of fatal, supreme, and sinister passion. This story of David and Bathsheba is not so much derived from the Old Testament, then, as from the New, and from the New as seen and compounded by Anglo-Saxon Protestantism. Indeed, it comes straight from the Brontë sisters [Charlotte and Emily] and Victorian literature. In short, we may believe we are dealing here with a spectacular blockbuster, but what we are really getting is a psychological picture in the pure Protestant tradition.

All of this could shed retrospective light on the significance of such other religious-themed Hollywood blockbusters as *The Sign of the Cross*, *Ben-Hur* [1925, Fred Niblo], and *Quo Vadis* [1951, Mervyn LeRoy]. Their progenitor is well known: the epic silent film *Cabiria* [1914, Giovanni Pastrone] and, more generally, the Italian cinema of spectacle from the second decade of the twentieth century. These American movies, then, have a Latinate-cum-Catholic origin. From their source they have retained an exteriority or ornamentalism combined with apologetics that are grandiose, pompous, and miraculous. The religious element in them, for its part, is neither psychological nor moral. Such pictures may be founded, moreover, on the popularity of the Bible in Anglo-Saxon civilization, but they actually oppose the spirit of this tradition, which is essentially Protestant—that is to say, moralistic and individualistic.

David and Bathsheba, unlike *Samson and Delilah* and other similar Hollywood blockbusters, is not overloaded with spectacle. Above all, it is a psychological and puritanical—that is to say, romantic—transcription of a love story to which the Bible provides only the necessary, fateful references. *Mutatis mutandis*, the ancient Greek myths are treated in the same way in Racinian tragedy. It's no coincidence in this regard that the Technicolor in *David and Bathsheba* [by Leon Shamroy] is so different from the Technicolor found in *Samson and Delilah*; it may in fact be the best American Technicolor I've ever seen. That is because its function here is not decorative and illustrative but,

again, psychological. In its expression color strives first to be moral, however. I must add that *David and Bathsheba* perhaps has some naïveté about it, as well (I did not say that Henry King's film was not naïve).

Even Gregory Peck, thin to the point of being bony—the opposite of the fleshy Samson (Victor Mature), whose strength could obviously only derive from without—and something like the wine contained in an animal skin, embodies an internal, moral conflict: the one between passion and the law. As for Susan Hayward, her restrained sensuality is different, in its authenticity, from the happily overflowing kind found in Hedy Lamarr's Delilah. (*France-Observateur*, May 29, 1952)

Australian Story: *Kangaroo*

The revelation of postwar British cinema was a film that unfortunately had no progeny: *The Overlanders* [1946, Harry Watt], an Australian western. Drawing on recent history, the movie incongruously revived the charms of an old epic genre. Surprisingly, we found in this picture a geographical framework and dramatic situations that were at once analogous to those of the classic American western and yet different enough to possess their own credibility. *The Overlanders* was about a tremendous, six-month-long trek west across the Australian continent during the war—a "migration" taken to keep herds of cattle free from seizure by potential Japanese occupiers.

The hilly desert in *The Overlanders* reminded me of the traditional setting of the Hollywood western without resembling it very much, and living-cum-working conditions there, combined with the comparatively simple dramatic relationship among man, nature, and animals, naturally reconstituted the same basic dramaturgy of the genre. If you think about it, though, the western is not only about simple or elementary dramatic situations. They are of course the foundation of this epic form, its backbone, but the human mythology grafted onto it, and giving it life, is more complex. The history of the United States, the sociology of a civilization that took root in the nineteenth century in the vast, open spaces of the West, itself generates—from such geographical data as well as from the American people themselves—the symbolism, primitive yet rich, of the true western. So much so that any attempt in the future to renew the genre through transplantation might be momentarily effective, but would probably be limited in its ultimate influence. It is precisely because the western is so perfectly defined and stabilized in its essence that variations of this kind are possible. Yet their

very novelty only confirms, in return, the durability of the archetype that permits such variation or differentiation.

This is clearly seen in the Lewis Milestone film shot in Australia, where the screenwriters [Martin Berkeley and Harry Kleiner] have tried at the same time to rediscover the mythology of the western and differentiate it, in its details, for a new land. What is interesting about *Kangaroo* [1952, Lewis Milestone] in relation to *The Overlanders*, which was basically a reconfigured or slightly dramatized documentary, is the moral aspect of its scenario. We find the classic bandits of the western but they are curiously adapted to Australian history, which we know owes something to the British convicts who were exiled to Port Jackson [where they established the first permanent European colony on the Australian continent, New South Wales, in January 1788]. Out of a prison was thus conceived a world, a puritanical civilization that could not do without these demons escaped from hell and branded by their own infamy. (One remembers, in this context, the escape from a similar social predestination, a kind of preternatural curse, in Alfred Hitchcock's *Under Capricorn* [1949].) While the western is often based on the theme of the possibility of the outlaw's redemption, it is premised even more so on just such relative societal exclusion, or a puritanial segregation itself worthy of denunciation.

Similarly, something like original sin plagues the history of nineteenth-century Australia, an ineradicable offense seemingly ensuring that the English ex-convicts cannot shed their skins. For the men of Port Jackson, as for Jean Valjean [the protagonist of Victor Hugo's 1862 novel *Les Misérables*], a thousand good deeds can never make up for the leg-iron scars on their ankles—so there's only one solution: hide them! And the scenarists of *Kangaroo* have understood but have not fully exploited the very consequences imposed on them by such a framework. From the American western, for its part, they have retained the theme of migrating cattle, threatened by a terrible drought and forced to wander through the desert from one dry well to another. A tribe of aborigines replaces the Indians in this film; since the former are harmless, however, they are present for picturesque reasons rather than for dramatic ones.

At one point a bush fire does cause a kangaroo stampede, but that's just to inject a little Australian exoticism into the narrative.

As for the sentimental plot of *Kangaroo*, it involves four characters: an old cattle rancher of Irish origin who is drowning in drink out of remorse for having long ago abandoned his son to an orphanage; his beautiful daughter (Maureen O'Hara); a former convict who engineers the armed robbery of a gambling house; and his youthful accomplice (Peter Lawford), who is almost innocent. The two bandits undertake to "seduce" the rancher by helping him to rescue his herd of stray cattle and by then passing off the younger fellow as his missing son, in the hope that they can eventually inherit the old man's land. But the rancher's daughter is much too attractive, and the pseudo-son prefers in the end to tell the truth rather than pass himself off as the brother of such a beauty. The film ends in a shoot-out with the law in which the older criminal is killed, leaving to his friend, redeemed by the love of a woman, every hope for the future.

It is easy to see that Lewis Milestone has imbued the character of the father in this story with an unconvincing sin and an equally unconvincing remorse for his transgression. As for the bandits, Milestone is so interested in their novelty that he could not help, against all logic (yet for our pleasure, of course), but make them sympathetic. Finding his excuse in historical realism, he has tastelessly deprived them of the conventional cachet of costume and patrimony bequeathed to the genre by the first cowboy star, Tom Mix. The older bandit does have an extraordinary pair of sideburns, however, and the younger one is right behind him in this department. They remind us not such much of a western hero as of the romanticized, turn-of-the-century carpenter-become-killer in Jacques Becker's *Golden Helmet* [1952], as, in proportion to their unusual likeability, we are won over to the bandits' side and are very sorry in the end that, at least for the older one, crime does not pay.

Perhaps the reader who goes to see *Kangaroo* will judge that I have given disproportionate significance to this failed, fake western. He would not be wrong, because it is true that Milestone has only sketchily treated an otherwise appealing subject without worrying too much

about the inconsistencies with which the narrative is burdened. But it is in films like these that one at least gets the glimpse of a better, hypothetical work of art—which one can then happily reconstitute in one's own imagination. (*France-Observateur*, July 30, 1953)

Father Ubu and *Quo Vadis*

So here we have, from the year 1951, the latest cinematic version of Henryk Sienkiewicz's famous 1896 novel *Quo Vadis—A Narrative of the Time of Nero*: Mervyn LeRoy's own *Quo Vadis.* ["*Quo vadis, Domine?*" is Latin for "Where are you going, Lord?" and appears in Chapter 69 of the novel in a retelling of a story from the apocryphal Acts of Peter, in which Peter flees Rome but on his way meets Jesus and asks him why he is going to the eternal city.] In truth, and unless I am mistaken, Sienkiewicz's novel hasn't been filmed for some twenty-five years. Yet its fame and the success of Enrico Guazzoni's 1913 film version readily tell us that Cecil B. DeMille and Alessandro Blasetti subsequently shot two or three versions of this story. If they didn't remake *Quo Vadis* they made its brother or cousin or grandchildren, because it is Guazzoni's picture that, two years before *Cabiria* [1914, Giovanni Pastrone], first suggested to Hollywood and the rest of the film world the lucrative combination of spectacular cinematography and "religious" history. Such that we must attribute to the example of *Quo Vadis* the following movies: *Ben-Hur* [1925, Fred Niblo], *Fabiola* [1949, Alessandro Blasetti], *The Sign of the Cross* [1932, Cecil B. DeMille], *The King of Kings* [1927, Cecil B. DeMille], and even a romantic Biblical drama like *Samson and Delilah* [1949, Cecil B. DeMille].

Enrico Guazzoni's movie was distinguished from previous adaptations of *Quo Vadis* (short, 1901, Lucien Nonguet & Ferdinand Zecca; opera, 1908, Jean Nouguès; and various other attempts at "art") by the scale of its mounting and by its length: two hours, which, *mutatis mutandis*, certainly add up to something more significant than the three hours of Mervyn LeRoy's new film of Sienkiewicz's novel. A decade after Guazzoni, and only a few years after World War I, we got another *Quo Vadis* [1924, Gabriellino D'Annunzio & Georg Jacoby], an Italo-

German version whose success was limited though Emil Jannings had a great time in it as Nero. By now *Quo Vadis* has become part of a tradition whose longevity can be admired in the absence of any imagination on the part of screenwriters and directors—like Mervyn LeRoy, who is not a powerful and original artistic personality. His work, however worthy of the means at his disposal, is not intended to give a particular tone or style to a movie.

In the recent past, I have contrasted the "Catholic" Biblical film such as Cecil B. DeMille's *Samson and Delilah* with a "Protestant" picture like *David and Bathsheba* [1951, Henry King]. In the first there unfolds a taste for the spectacular in its pure state, for calamity for its own sake, and for the miracle conveyed by a special effect. Eroticism is also present here but remains equally on the surface, with no danger offending, as in the music hall. The second kind of film is more perverse: the scale of its mounting is less important than the extent to which the scenario establishes the necessary relationship between sex and religion and, by way of apology or excuse, attributes the attraction of the first to the prohibitions of the second. In truth, I would be hard pressed to classify Mervyn LeRoy's *Quo Vadis*, since it eclectically borrows from each of these two types. Moderately "sexy," careful not to neglect the orgies of decadence that are a part of its subject, the latest version of Sienkiewicz's novel focuses especially on the sentimental plot.

As for the *mise-en-scène*, it strives to be most spectacular *after* Rome's foreign wars, in the Empire's internal conflict with Christianity and persecution of Christians, and it succeeds—without genius yet with satisfactory historical accuracy. The representation of events, then, is imposing and well orchestrated, with special effects that are less obvious than those found in *Samson and Delilah*. You never feel that anything is done on the cheap, even if it was. The bits of bravura that are expected (the burning of Rome, the gladiatorial contests in the Colosseum) look as they should. In short, conscientious work has been done with the means to do it, but one would look in vain here for the grain of amused madness one would find in a similar film by Cecil B. DeMille.

Let us note in LeRoy's *Quo Vadis*, however, a certain effort to clarify the psychology of a few characters (to be sure, within very

restricted limits). Peter Ustinov, for example, plays a Nero that is, if not credible, then at least intriguing, yet I regret to say that the Petronius here looks too much like Marcel Herrand [a French actor (1897-1953) best remembered for his roles in swashbuckling or historical films]. But the Christian figures (lay as well as clerical) display all the blandness that one would have expected, with the exception of the apostles Peter and Paul, whose contribution borders on the comic. I can't say it any better than Amédée Ayfre did in *God in the Cinema: Aesthetic Problems of Religious Film* [1953], so I'll raise the level of discussion by quoting from this excellent book:

> One always feels that in the depiction of a pagan milieu, the movie director is much more comfortable, apart from the use of various clichés. By contrast, among Christians, he generally fails to show a psychologically and sociologically human community, living and breathing, with all its strengths and weaknesses but nonetheless in the full grip of faith. Moreover, when from the bosom of this community martyrs arise, that is to say witnesses to their own execution, we do not understand: no inner necessity, artistic or otherwise, required them. Even when the assortment of tortures is not intended to emphasize, in a kind of obscene, religious sex appeal, the alluring beauty of the virgins who are going to die along with many others, we can only show ourselves to be willing conspirators who have fallen into the hands of their political opponents. The authentically religious meaning of martyrdom—that it is a sacrament of God, a perfect sacrifice, the supreme witnessing, the religious act *par excellence*—one does not for a moment suspect.

It may be said that Amédée Ayfre adopts a very serious tone here, and that no one has ever taken the apologetic value of the religious epic as seriously as he. The favorable ratings of religious films by the Catholic Church aside, the censorship directed against religion permits us to doubt that everyone considers the moral value of these movies to be their precise or full value; nonetheless, we can believe with Ayfre that

seriousness would not, *a priori*, be incompatible with the spectacular scale of such motion pictures. Precisely because just this year [1953] Jean-Louis Barrault triumphantly directed the play *Christopher Columbus* [1933], by the devoutly Catholic writer Paul Claudel, introducing film sequences and redesigning the text for a simultaneous stage with multiple sets. One even begins to dream of what splendid cinematographic means could now be put at the service of Claudel's religious drama *The Satin Slipper* [1929; directed for the stage by Barrault in 1943].

But let's abandon the intrinsic spectacle of *Quo Vadis* for a moment to examine the spectacle we are trying to add to it with projection on the panoramic or wide screen. Michel Dorsday [one of *Cahier du cinéma*'s first young, virulent critics] has already reported that this scam consists of projecting only part of the image on the larger screen. Indeed, if it is true that the so-called wide screen offers a larger surface (and thus already must be recognized as a significant improvement), its proportions (in this case an aspect ratio of 1.85:1) require the elimination of a vertical band from the standard image as displayed on a normal screen (whose aspect ratio is 1.33:1). Which is to say that to enlarge the image, we have to start by removing part of it.

What we have here, as a result, is an operation worthy of Father Ubu [from Alfred Jarry's 1896 satirical play *Ubu the King*] and for which only the film industry, alas, provides the perfect exemplar. Because, finally, if it is true that the angle or scope of projection is going to be enlarged or increased on a widened screen, it is absurd at the same time to reduce the image in height. There is no other "reason" for such patageometry [after Jarry's term "pataphysics," a branch of philosophy that deals with an imaginary realm beyond metaphysics] than the desire to compete with CinemaScope before it is even here. [The first film shot in CinemaScope, a Biblical epic called *The Robe* (1953, Henry Koster), opened in New York in September 1953.] The enlargement of the CinemaScopic image (aspect ratio 2.66:1), however, is controlled by objective or impartial data, and, in any case, is obtained by supplementing the image, not by removing part of it; the result is very different for the eye, which adopts the point of view not of the

projection optics but of the recording camera. [The CinemaScopic image, expanded during projection, is almost two-and-a-half times as wide as it is high.] At rare moments in *Quo Vadis*, otherwise shot in Technicolor with an aspect ratio of 1.37:1, a partially CinemaScopic impression is indeed created: this occurs when a wide-angle lens has been used in filming and the elongation of the screen is therefore in conformity with the optical characteristics of the broadened image.

In this light, the advice given by the French cinema's Higher Technical Commission in July 1933 may have more meaning. Considering, on the one hand, that only 12% of French cinemas have an architecture that would permit the installation of the CinemaScopic screen, and, on the other hand—and above all—that the production of films shot with CinemaScope's anamorphic lens remains minimal and will remain so for a long interim period, and that therefore Europe will continue to produce a majority of films that are projectable only in theaters as they are currently configured (that is to say, pictures composed of standard images), the Commission advises directors from now on to shoot movies whose frames would take into account a future reduction of one-third in height: one-sixth at the top, one-sixth at the bottom. Naturally, such "short-sighted" optics should be used to the maximum, resulting in an image enlargement partially comparable to that obtained by the anamorphic lens. Screening rooms already equipped with a CinemaScopic screen would then shrink it slightly, figuratively speaking, by setting the aspect ratio at 2:1, in anticipation of the majority of motion pictures they would be projecting; all other screening rooms would adopt a screen-configuration consistent with their architectural possibilities. In extreme cases, the recommended composition of the image would also allow the projection, in small screening rooms that have not been modified, of movies with a conventional aspect ratio of 1.33:1.

We can thus envision the cinema of tomorrow. We already know about the mutilations practiced on films by provincial projectionists and dishonest or pressured distributors, as well as by the censors, official and unofficial: at least it can be said that they operate on the actual size of the images—their height as well as width—as intended

by the director. We will soon know about a new kind censorship or disfigurement: of the image by image. Then the film buff, who only yesterday could see a new print of a picture under the best possible visual conditions, will start to look for a little neighborhood cinema, a disenfranchised screening room, as it were, whose narrow *but tall* screen permits the viewing of entire movies as they were intended—without the obstruction of a widescreen mask. (*France-Observateur*, October 8, 1953)

Divining Garbo: *Queen Christina*

I dare not admit it—but this confession is necessary for what will follow—I did not know much about Greta Garbo's films when *Queen Christina* [1933, Rouben Mamoulian] was first released. My school life, my tastes at the time, the movies that could be seen in the provinces (where I grew up)—none of these things inclined me toward a passion for, or any reflection on, the cinema. A contemporary of the birth of the Garbo myth, I therefore hardly paid attention to it until recently, and Garbo's pictures from the early sound period are the most difficult to see, even in film clubs. So it is in a state of semi-virginity that I met Queen Christina. I say "semi" because my indifference to the myth on the conscious, psychological level certainly does not mean I was a stranger to it: social osmosis saw to that.

My adolescence, I must say, passed despite everything that was glorious about it, and only now, during a Parisian retrospective of Greta Garbo's work, have I discovered *Queen Christina*: a movie, and a star, that symbolize a certain period in my life. Perhaps, then, I am not too badly placed to judge this work objectively, that is to say, to take into account not simply the film itself but also its historical context, or all the memories I have surrounding the first years of talking pictures—without, however, letting such nostalgia disturb my artistic assessment. I would also like to try to discern what, in the origins of the Garbo myth, justified a belief in its absolute timelessness: in other words, I'd like to discover what about the myth has aged, and what has not.

To be sure, we cannot dissociate Greta Garbo from American cinema from 1930 to 1935, which is to say one of its greatest periods, when it was also without question the premier cinema in the world. This was the time when German cinema was descending into the depths of Nazism, and when French cinema was saved only by the avant-garde

work of Luis Buñuel, Jean Cocteau, and Jean Vigo. When sound film came along, René Clair's pictures alone were both commercial and of high quality. And it was in 1934 that French productions intended solely for commercial exploitation ironically began to open up the reverse direction on this particular slope: the one that led to the peaks of *Daybreak* [1939, Marcel Carné] and *The Rules of the Game* [1939, Jean Renoir]. Simultaneously, the genius of Hollywood exploded with dozens of films of superior quality that otherwise had average production values—something in itself quite remarkable. More precisely, when we re-see today the great American movies of the early 1930s, we find that what has aged least about them is not what made them exceptional, but precisely the common technical denominator they all shared at the time. I am sure that we would be surprised to discover that many of these motion pictures inspired little real interest in their day. Hollywood managed, then, to achieve a collective and anonymous style, the mature fruit of a vigorous industry and the perfect expression of its sociological substratum, in the seven or eight years following the introduction of sound to the cinema.

It seems pretty obvious to me that *Queen Christina* is just such a picture: without exceptional quality, worse in a number of places, finally a mediocre work. Rouben Mamoulian, the director, has never shown any genius, though his movies have a certain look and he understands the theatrical nature of dialogue, as well as the contribution of the actor to its delivery. Beyond the ridiculousness of certain situations, of their primitive and naïve character—which would render them inadmissible today if not to a film treatment then at least to the final script—beyond some visual elements that have aged appallingly, such as the female costumes (the ceremonial dress of the queen is a theatrical tangle that creates folds on her stomach), the film does radiate lost nobility and elegance, a simplicity that can suddenly and naturally achieve greatness. Forgive me for being distracted by the preposterous aspects of *Queen Christina*: I'd just like to say that there is in the simplicity of the picture's rhetoric, its direct way of going to an idea and to the feeling behind it without embarrassing itself with vain similes, something Racinian.

I will give only one example of what I mean, of what the cinema once knew how to do and that it has irretrievably lost. When the queen, disguised as a man, is obliged to share a bed at an inn with the Spanish ambassador, this scandalous situation resolves itself at once in the most audacious yet modest manner. After much hesitation, Christina removes her doublet. She wears underneath a silk bodice that is at the same time very dressy and quite shapeless, but whose drape nonetheless suggests the bosom (seemingly hollow and almost flat, paradoxically feminine yet nearly incorporeal: the opposite of what you would get from someone like Gina Lollobrigida). Resigned and shyly smiling under the gaze of the man, the queen appears to be naked. Imagine what bawdy little detour, what vaudevillian tease, what risqué subtext we would get today in this situation so that the filmmaker could avoid showing the real thing, on account of censorship. But here, in a single sign/image from one of the greatest traditions in the history of art—that of the depiction of the female body—the director naturally resolves the problem of revealing the maximum by daring to reveal a maximum ... of modesty. This is the height of erotic understatement and, yet, of aesthetic efficiency, too. There is a felicitousness here that no cinema in the world (except perhaps the Japanese) knows anymore or, more precisely, can even conceive of.

Let me also admire, with nostalgia for a bygone era, the freedom of the *mise-en-scène* from realistic lighting. The luminous composition of the image in *Queen Christina* is always perfectly improbable. The actors move in a conventional chiaroscuro, yet one that underscores precisely (though without any expressionism) the aesthetic convention behind the whole enterprise. We measure the evolution of cinema, alas, in the progress it makes toward realism. It is not appropriate to lament such an evolution because realism is film's essence, but it nevertheless makes the stylization of beings, and consequently of feelings, impracticable. It is therefore permissible to wonder if Greta Garbo herself has not realized the feminine ideal of this cinematographic style. What is immaterial in it, almost incorporeal (it supports, not women's dresses, but the drapery worn by goddesses), is the ontological

equivalent of the universe, where symbols themselves are repugnant to the gross gravity of reality.

Woman of women, modeled after the shoreline of our dreams, sculpted by desire yet purified of its sensuality, Garbo is Venus entirely detached from her prey. She belongs, not to the realistic world of psychology, but to the imperishable world of passions. Its unreality is not something missing: it is something yet to come. This is not to take anything away from Greta Garbo's femininity. On the contrary, it is to add to it all the possibilities that would deprive the feminine of mere corporeality. She is Berenice [from Jean Racine's 1670 play of the same name]. She is Marguerite Gautier [from the 1848 novel/1852 play *Camille*, by Alexandre Dumas *fils*]. She could no doubt be any great female heroine. She is even our Eve. Perhaps the mystery Garbo wants to maintain around her life and her private persona are just her way of telling us that she is not of this world. If you saw her on the street in her amorphous garments, in those awful felt hats from under which nothing except big black sunglasses stick out, what would you discover? Clothes may make the man, but they also make him invisible. Yet in the spotlight, before the eye of the camera, Garbo herself reappears: ageless, eternal, divine. (*France-Observateur*, February 17, 1955)

Ethical Rhythm or Mathematical Proof?: *Rythmetic*

I do not know how *Rythmetic* [1956, by Norman McLaren], the latest film by Norman McLaren, will be received. I hear that it may disappoint admirers of this young Canadian filmmaker, but I do not see why. It is true, however, that the formal austerity of the aesthetic principle behind *Rythmetic* may reduce its audience and cause viewers to turn to more accessible, "cheerful" McLaren works such as *Neighbors* [1952], *Begone Dull Care* [1949], or even *Blinkity Blank* [1955], from which anthropomorphism or zoomorphism was not excluded yet where the synchronism of sound, form, and color still managed to ensure formal frames of physical charm. *Rythmetic* abandons almost all recourse to plastic art in order to create a humor as close as possible to abstraction; it is a comedy of the arithmetical number, or more precisely of the number captured, through typography, in its very function.

Moreover, McLaren refuses all the resources offered by hand-drawn graphics of the Arabic numeral, which would take him back to the cylindrical or tubular animation of *Hen Hop* [1942, a drawn-on-film animation in which a hen gradually breaks apart into an abstract movement of lines as it frolics to a barn dance]. He always uses only the classical print figures of arithmetic, along with such elementary signs as +, -, and =. Certainly McLaren still manages to include anthropomorphic or zoomorphic animation: we see, for example, the number 1 losing the little serif that distinguishes it from a simple stick, after which this mathematical pest spreads prolonged disorder in the symbol for the number 5 until the parasite is expelled; and, for their part, the small bars of equality never fail to figure out how to add up, or subtract, to a big fat zero.

The comic here stems from the contradiction between the abstract, inelastic raw material and the animation that is nonetheless breathed into it. With *Blinkity Blank*, in a sense, McLaren took free "verse" (lines, dots, and other abstract forms, along with fruits, trees, planets and chickens) as far as it could go; it was now a question of finding such poetic freedom in an extreme rigidity of form, and what could be more rigid or fixed than an arithmetical figure? McLaren thus proves the poetry of animation through the most uttermost refinement or distillation of his material, which is all that he really wanted to do. Hence pure or concrete poetry, whose existence is known but, because it uses words, cannot be absolutely isolated from prosaism itself—something best understood when it imitates civil discourse, as in so simple an expression as "the daughter of Minos and Pasiphae."

Of all McLaren's films, *Rythmetic* is arguably the most opposed to Disney aesthetics, not simply in inspiration and technique but also, and essentially, because it leads us to the brink of an animation that is not so much abstract—the word is equivocal in that it can also evoke graphic form (shape, color, and line) in a representational sense—as exclusively mental. There is no longer a question here of captivating the mind through the spectacle of only briefly glimpsed, almost immaterial engravings that have little or no meaning (*Blinkity Blank*), but, on the contrary, of using signs so full of meaning that it seems one cannot extract anything from them *except* meaning.

Unfortunately, I have seen *Rythmetic* just once and cannot, after a single vewing, analyze all its sources of pleasure, yet I believe that its humor does not derive primarily from the anthropomorphic or zoomorphic metaphors that McLaren manages to employ despite his concentration on numbers. The "morphic" comedy is only the bone whose marrow we savor, and that marrow consists of the uncertainty we have about the arithmetical reality of the whole operation. Should we or should we not check the addition and subtraction? Are we cheating? And whom are we cheating? Ourselves or the math? I won't know until the third or fourth time I see the film, when, if I can make it to that many screenings, I will be able to force myself to do all the necessary calculations! (*Cahiers du cinéma*, August 1956)

Novel into Film: *War and Peace*

The law of serial events plays out in the cinema just as the law of disasters does in the railway and airline industries. Yet no cause-and-effect linkage can completely account for the almost simultaneous appearance on Parisian screens, after the recent release in the city of *Moby Dick* [1956, John Huston, from the 1851 novel by Herman Melville], of adaptations of two famous Russian novels: *Crime and Punishment* [1866, Fyodor Dostoyevsky] and *War and Peace* [1869, Leo Tolstoy]. (Incidentally, this coincidence follows not long after the screen adaptation of another classic, a literary-cum-theatrical one: *Richard III* [1955, Laurence Olivier, from the 1593 play by William Shakespeare].) Nevertheless, the appearance of these two films calls for some reflection on at least one of them, in this case *War and Peace* [1956, King Vidor]: the giving of my reasons, that is, for praising or condemning it.

Leo Tolstoy's monumental *War and Peace* seemed much more difficult to put on film than Dostoyevsky's *Crime and Punishment*, and the six million dollars spent by King Vidor (shooting in Italy) to surpass the four-million-dollar budget of *Gone with the Wind* [1939, Victor Fleming, from the 1936 novel by Margaret Mitchell] did not reassure me. Just so: after two screenings of the movie, I have to say that more talent and especially personality could have been injected into the *mise-en-scène*, and more finesse was needed to reduce a book of 587,287 words, or well over one thousand pages, to a picture of three hours and thirty minutes. It would have been difficult, in any event, to avoid the pitfalls of the entertainment business in this work even had more honesty and intelligence been employed.

Certainly, then, one can criticize *War and Peace* from the two complementary points of view described above. First, as cinema, the film lacks invention or, more precisely, personal vision. The lyricism of King

Vidor hardly sings here, and the movie could have been directed by any other man with his experience and authority. But such stylistic anonymity is the ransom paid by the enormousness—and the enormity—of this particular industry. American cinema is perhaps the only one in the world to possess such an anonymous style, the product of both its seasoned practice and its superb organization. At such an outrageous financial level, the cinema becomes a producer rather than an author/director, as too many imponderable (or ponderable) contingencies come into play. Vidor's role was therefore most probably that of master builder. Well, the building is standing, solid, square, and balanced, and if it does not reflect any personal qualities on Vidor's part, it at least has all those of American cinema, particularly its admirable attentiveness to the direction of actors.

The second criticism I must make concerns the inevitable schematism or reductiveness of the film's adaptation of its literary source—especially in light of the inexhaustible wealth of novelistic material available in Tolstoy. Of course, it is better not to re-read some chapters of *War and Peace* before going to see the movie. Still, except for some unfortunate details (the character of Napoleon in particular), the simplifications of the picture cannot be described as a betrayal of the book. One can even say that King Vidor has managed, in working out the destinies of the characters, to maintain the Tolstoyan equilibrium between historical and social causality, on the one hand, and personal realities or individual circumstances, on the other. Moreover, the importance given to the reconstruction of battles here is not a mere excuse for spectacle: it is the essence of the story.

Consequently, it seems to me that, as cinema, *War and Peace* will risk really upsetting only those who have Tolstoy's novel clearly in mind as they are watching. For the viewer who does not know the book or who has a poor recollection of it, this adaptation is a very valid summary: perhaps without genius, but nonetheless strongly imbued with the anonymous talent of a conscientious craftsman. In any case, the film seems to me to be an acceptable approximation of a great novel—one that will win thanks for King Vidor from a few hundred thousand new readers. (*L'Éducation nationale*, January 3, 1957)

The Passion of Vincent van Gogh: *Lust for Life*

Although this time we're no longer talking about the adaptation of a genuine literary work (because *Lust for Life*, the 1934 bestselling biographical novel by Irving Stone—the source for the film under review here—is no such thing), it is legitimate to compare movies like King Vidor's *War and Peace* [1956, from the 1869 novel by Leo Tolstoy] and Vincente Minnelli's *Lust for Life* [1956]. In both instances the scope and majesty of the subject, as well as the issue of respect for or fidelity to its source, are the criteria on which the director's work should be judged.

The biographical novel of a great artist like Vincent van Gogh [1853-90], a contemporary of Leo Tolstoy [1828-1910], can basically be considered a creative work that the adaptor should transpose into another system of expression by betraying as little as possible of its essence, sometimes going as far as to abandon the letter of the original in order to remain faithful to its spirit. From this point of view, I must immediately give Vincente Minnelli the same kind of praise I gave to King Vidor. *Lust for Life* testifies to a highly commendable concern for fidelity, even piety, something to which the American cinema has not always accustomed us, especially not Minnelli—the director, one will recall, of the earlier, unconvincing *Madame Bovary* [1949].

To refer just to *Lust for Life*'s most famous and closest "relative," it is indeed true that this life of van Gogh avoids the scandalous liberties taken by John Huston with the life of Henri de Toulouse-Lautrec in *Moulin Rouge* [1953], particularly the purported psychological explanations for van Gogh's hyper-emotive existence, or, worse still, the junk psychoanalysis applied to it by "experts." If there is any criticism to make of *Lust for Life*, it is not that the picture reduces the creative anxieties of the artist to his emotional problems. One could

even say that, in this respect, Vincente Minnelli's movie is too discreet because it leaves out more than it includes. In any event, it's better to have sinned in such a way than in the other.

In addition, the film shows a laudable concern for physical realism. Many outdoor scenes were shot in the very places where Vincent van Gogh lived, especially during his southern period in Arles. In short, Vincente Minnelli never sacrifices respect for his subject to facile spectacle or dramatic temptation. These are merits that should be underscored, yet in the end the balance sheet for *Lust for Life* still comes up negative. Unfortunately, I cannot say much that is positive about this motion picture. The worst is avoided here, yes, but can we say that the image offered of van Gogh and his life is designed to enlighten us both about his work in particular and about the problems of artistic creation in general?

It's worth noting that even in pruning and thereby simplifying Tolstoy's big book, with its extremely novelistic subject, King Vidor could still hope to keep something of its epic interest. A man's life, on the other hand, is not inevitably constructed as a tragedy just because it ends tragically, as did Vincent van Gogh's in suicide. Van Gogh's life is pathetic rather than tragic, one to which it would be difficult to give a dramatic-cum-theatrical or even a properly narrative progression. Vincente Minnelli's whole enterprise was therefore hampered from the start, for it was necessary, at the risk of utter banality, to succeed in holding our attention by concentrating on the ideal point where van Gogh's inner or spiritual life was transformed into artistic creation. I'm talking about that mysterious alchemy which it would ultimately be vain—and ridiculous—to attempt to penetrate (as John Huston was vain enough, and ridiculous enough, to try to do in the case of Toulouse-Lautrec), yet whose reality in the end is really the only justification for a film such as *Lust for Life*.

It is not a question of explaining why the painter was "crazy" and what the necessary relationship was between his madness and his predilection for the color yellow, for example, but of bringing us so close to van Gogh's spiritual incandescence that we are made sensitive to his artistic transmutation through its very radiancy or luminosity. This is

what Alain Resnais admirably managed to do [in his documentary short *Van Gogh* (1948)] by using the opposite method: that is to say, by proceeding backwards from the art to the life. We were then able to understand that Vincent van Gogh's painting *contained* his life, that the profound reality of this life could be *deduced* from the work. Vincente Minnelli, by contrast, tries to *induce*, from the accidents of the artist's life, the seeming inevitability of his paintings, and this is an enterprise in which I think one can say that the director has almost totally failed.

There remains to be discussed the strictly plastic or pictorial aspect of the movie's *mise-en-scène*. Minnelli did not want to make an "art film" per se, and in *Lust for Life* we finally see only a few of Vincent van Gogh's paintings. To be sure, this is a defensible narrative strategy. Minnelli prefers to intimate the work by reconstituting the realities that served as models for the artist. The principle is interesting and sympathetic, and sometimes it leads to felicitous results, especially in scenes of interiors [see *Bedroom in Arles* (1888); *Interior of a Restaurant in Arles* (1888)], in those that correspond to van Gogh's series of potato eaters [culminating in *The Potato Eaters* (1885)], or in the scene of the outdoor café in Arles whose décor inspired (or was inspired by) the hallucinatory, nocturnal imagery of *Café Terrace at Night* [1888].

Minnelli's idea is risky, however, and occasionally leads to the crude intimation of pictorial fact. Thus, for instance, Julien Tanguy is shown in the film wearing his round little comic hat as if such headwear were his usual one, whereas it is more likely that van Gogh invented Tanguy's amusing cranial accoutrement specifically for *Portrait of Père Tanguy* [1887]. In the same way, Joseph Roulin and his son Armand walk in the streets as if they had just stepped out of the paintings themselves [several of each man, all executed by van Gogh in 1888]. This is to make life imitate art, to use Oscar Wilde's expression [from his 1889 essay "The Decay of Lying"], which is true only *a posteriori*. Van Gogh may have transformed our vision of sunflowers [in two series of still-life paintings, executed in 1887-88], but it's good to remember that before he got his hands on them the sunflowers had not yet become "van Goghs."

I must now emphasize my disappointment with the film's color cinematography [by Russell Harlan & Freddie Young]. Since Resnais's

black-and-white *Van Gogh*, one similar documentary in color and perhaps even two have been made [*Picasso* (1954, Luciano Emmer); *Leonardo da Vinci* (1952, Luciano Emmer & Enrico Gras)] that seemed to me technically much more satisfactory than Vincente Minnelli's *Lust for Life*. But, above all, the use of CinemaScope here adds up to the most absurd of misinterpretations, since it habitually contradicts [with its image that is almost two-and-a-half times as wide as it is high], in addition to the format of the van Gogh paintings represented on screen, the pictorial references to his *oeuvre* in the movie's *mise-en-scène*.

In conclusion, I would say that, in all objectivity, this life of van Gogh is an honorable work that does not deserve to be rejected as the very worst of cinematic betrayals. Let it forever float somewhere in the limbo between professional conscientiousness and aesthetic insufficiency. At the same time, let's remember that this particular movie enterprise is the reason why Jean Renoir could not find the financing to make his own life of van Gogh—a film from which we could have hoped for something better than what Vincente Minnelli has given us. (*L'Éducation nationale*, February 7, 1957)

What Price Glory?: Stanley Kubrick's *Paths of Glory*

Perhaps it is not too late to return to *Paths of Glory* [1957], Stanley Kubrick's latest film, whose action concerns the French army in 1915 and whose presentation in Brussels gave rise to some incidents. Several of my colleagues went to see this picture in Belgium and I was able to read their critiques, especially those of François Truffaut and Georges Sadoul as well as some material in the satirical weekly *Le Canard enchaîné* [*The Chained Duck* or *The Chained Paper*, as "duck" is French slang for "newspaper"]—writings all very supportive of the movie albeit for different reasons. But these reports aside, I would like to take the opportunity to add further critical testimony, especially given the recent publication of the novel of the same name [1935, Humphrey Cobb] from which *Paths of Glory* was adapted. The book's appearance at this moment permits us, I think, to judge Kubrick's film with more objectivity.

The scandal surrounding the release of *Paths of Glory* leads us to examine, first, the political aspect of the whole affair. The scandal in this instance is more virtual than manifest, since the mere thought of applying in France for a "censorship visa" for the distribution of such a film is obviously someone's idea of a joke. Kubrick's picture will not have to be censored, for you can't censor what won't even see the light of day. I can testify as a member of the Film Control Commission that any authorization, however limited, for a movie of this kind is totally out of the question. Why? Because one hundredth of what is implied here would suffice in France to prohibit the film's distribution altogether.

Before I turn to a judgment of *Paths of Glory* on its merits, I would like to immediately dismiss one objection to the movie—a dismissal, on my part, that may surprise a lot of viewers inclined to allow

censorship in this instance. I have heard from some of my countrymen that this cruel satire of military justice would be permissible in a French film, but that it is intolerable to see it done in a foreign film—especially an American one, claiming to evoke the France of a certain period, which is filled with factual or historical errors. Let me additionally specify that Kubrick, for want of the necessary authorizations, was unable to shoot his picture in France, as he would have liked, and that he finally made it in Germany, which, given the subject and the circumstances, is an acceptable substitute location.

It is important to add here that the American cinema has the perfect moral right to investigate the army of another nation, for the simple reason that there is no country in the world that criticizes its own military more freely than the United States. Harsh though the criticism found in Kubrick's *Paths of Glory* may be, it likely will have to take a back seat to the kind contained in movies like *From Here to Eternity* [1953, Fred Zinnemann] and *Attack!* [1956, Robert Aldrich], to name just two titles from among the good dozen that could be invoked. So I definitely do not see why an American director should feel the slightest hesitation about filming a scenario questioning the prestige or reputation of a foreign army.

It is true that we could protest if our own cinema were responsible, in this case, for doing the civic policing (although I am not sure why we would protest), and if it were the norm to approach such topics at home; but since it is not possible, in a French film, even to depict a cuckolded *non*-commissioned officer, it is hard to see what would permit us to forbid others from serving up the same truths that we ourselves hide under a bushel. I trust that the reader understands my point: Stanley Kubrick's moral position in *Paths of Glory*, then, is unassailable; if you are going to criticize this as a bad film, you'll have to limit your criticism to its aesthetic faults.

All the more so, *a posteriori*, because only a pathological chauvinist could be offended by this picture, which is otherwise not free from clumsiness but is undoubtedly sincere and even generous in its attitude toward France. We know that *Paths of Glory* is the evocation of one of the most painful incidents from the war of 1914-1918: an

"execution by example." The film more or less faithfully follows Humphrey Cobb's 1935 novel, itself constructed from a careful study of records from the special military justice tribunal of 1933-1934—a tribunal precisely designed to restore the reputations of the soldiers "executed by example," or unjustly sentenced to death, by the 1915 military court-martial. The circumstances re-created here from the First World War amount, I believe, to a skillful synthesis that is very consistent with the spirit of events. About the letter of events, we need only say that the reality, in its horror, quite often exceeds what can be found in this documentary fiction.

Following the failure of an absurd attack launched, for what appears to be public relations, against an impregnable German position, the furious brigadier general in command decides to court-martial 100 of the soldiers involved for cowardice in the face of the enemy. The disastrous nature of this deadly engagement troubles his superior officer (Adolphe Menjou), a major general who is a member of the French General Staff (and who himself bears some responsibility for the failed operation); he therefore summons the colonel of the assault regiment along with the general in charge of the attack. All three officers finally agree, for various reasons, to reduce the number of men on trial to three, one from each company. Corporal Paris is chosen because his commanding officer, Lieutenant Roget, wishes to keep him from testifying about Roget's own cowardly actions during an earlier scouting mission; Private Ferol is picked by his commanding officer because he is a "social undesirable"; and the last man, Private Arnaud, is selected randomly—by lot—despite having been cited for bravery on two previous occasions.

These soldiers' defense will be courageously conducted by the colonel of their regiment, Dax (Kirk Douglas), who was a criminal defense lawyer in civilian life. The trial, however, is a farce, and can accurately be described as a kangaroo court where the rights of the accused are violated. There is no formal written indictment, a court stenographer is not present, and the court refuses to admit evidence that would support acquittal. In his closing statement, Colonel Dax challenges the court's authenticity and requests mercy, saying,

"Gentlemen of the court, to find these men guilty would be a crime to haunt each of you till the day you die." Nonetheless, the three men are sentenced to death, with the execution to take place at dawn. Arnaud, injured during a desperate outburst overnight in prison and nearly unconscious, is carried out on a stretcher and tied to the execution post; a sobbing Ferol is blindfolded; offered a blindfold by Roget, Paris refuses. The film ends shortly after this tragic sequence, like the book.

Let's first try to make a cinematographic assessment of this enterprise. Stanley Kubrick, the reader knows, is one of those young American directors for whom I have high hopes. At thirty years old, he seems to be the most talented filmmaker of his generation (which already excludes Robert Aldrich, who, at age forty, ranks among Hollywood's seasoned veterans). The only previous work we have been able to see of Kubrick's in France is *The Killing* [1956], a crime picture that recounted, in an original way, a hold-up at a racetrack. If just this one example could reveal that the talent of its director was not in question, I was obviously curious to judge Kubrick on the basis, not of a conventional subject or genre, but of a difficult scenario—chosen by the filmmaker and virtually produced by him.

The result is in, and it certainly confirms my confidence in Stanley Kubrick's future, yet I still need to say that it does not perfectly satisfy me, either. *Paths of Glory* is, to be sure, an appealing, accessible movie, one that burns with a generous fire and is all the more moving on account of the singular austerity of its *mise-en-scène*. Curiously, however, this picture is full of errors of detail; still, it has a kind of visual accuracy we haven't seen in a French war film since *Wooden Crosses* [1932, Raymond Bernard, from a 1919 novel by Roland Dorgelès]. Kubrick was clearly inspired by photos of the period from *L'Illustration* [a weekly Parisian newspaper published from 1843 to 1944; in 1891, it became the first French newspaper to publish a photograph]. If we want to ignore the mistaken details, the infantrymen in *Paths of Glory* have a look about them that is completely authentic. And, for its part, the topography of the trenches and of "no man's land" is convincingly restored, with a hard, dry look that eerily evokes the photographs in *L'Illustration*.

So many intelligent efforts at reconstitution unfortunately make all the more irritating and incomprehensible the persistence in *Paths of Glory* of Hollywood-type errors. For example, we get, not the French military salute, but the American one, and sometimes bareheaded at that; the stripes on the officers' sleeves are too wide; and, in particular, the court-martial is treated in American judicial style, with pacing lawyers and prosecutors. I cannot believe that such mistakes escaped Kubrick's eye, and I would rather surmise that he knowingly took part in making them, realizing that his first audience would be the American public, who not only wouldn't notice these errors, but who also might feel alienated by military gestures and movements to which it was not accustomed. We can regret this kind of cinematic conditioning, yet we cannot quite blame quite the director who takes it into account.

In any case, one must get past the irritation caused by these missed details if one wants to judge a film like *Paths of Glory* with fairness. I myself was more seriously disappointed by the shortcomings of the script [by Kubrick and two others]: for example, a Manichaeism that is a little too manifest not only at the expense of the general officers, but also of the cowardly lieutenant who nominates the best soldier of his company for execution. Opposite these bad officers, whose motives are always suspect, the good, lawyerly colonel no less conventionally embodies the sound conscience of the democratic officer. All of this is obviously missing psychological finesse, and even when we know that in reality the general responsible for the executions of 1915 [Géraud Réveilhac] peacefully died an octogenarian in bed—and not in remorse in a lunatic asylum—the plausibility of such a truth is passed over in the screenplay.

But I have to admit, after reading Humphrey Cobb's book (which has just been reissued, as *Les Sentiers de la gloire*, by Éditions Seghers), that the basic moral scheme of Kubrick's movie appears more justified. Published in 1935, at the conclusion of the restoration-of-reputation process, this documentary novel is imbued with the same qualities and the same defects as the film. No doubt the book *a priori* has an advantage to the extent that the abstract word does not confine us to the precise realism of the image. When the novelist writes, "He

saluted and went out," the reader is free to imagine the protagonist's head as being bare or capped; in the cinema, however, one has to choose.

Yet beyond the realism of clothing, equipment, and setting, the book suggests a social universe replete with types of men and relationships that are exactly those of the film. The novel, written by an American veteran of World War I, is basically no less American than the movie, even if such Americanism does not manifest itself to the external and extreme degree that we find on screen. And though Cobb does get inside his characters—their vision of the world and their mental comportment—his little novelistic universe is dissolved in an American mentality and recrystallized according to its categories of judgment, despite the fact that the subject and framework of the action are expressly French.

I do not mean the above as criticism. On the contrary, in one way it's the strength of this simple yet powerful, convincing book to rely not on psycho-sociological realism but on moral hypotheses much more universal in nature. To really get into the head of a French general of 1915, one might better elucidate the historical, judicial mechanism behind such military executions, which of course represent an archetype of injustice. When the journalist and polemicist Jean Galtier-Boissière [1891-1966] reported having heard an officer quietly justify these executions by invoking the virtues of sacrifice, did he know that he was already using the reasoning that was to serve Stalinist officials so well in the 1940s when they summarily judged men convicted of cowardice as dark heroes whose cowardly fears were necessary to inspire the heroism of others? The official verdict was that they thus contributed, through their deaths, to ultimate victory. And the French rehabilitation tribunal of the 1930s—does it not itself foreshadow the Khrushchevian reforms that began in the Soviet Union in the early 1950s?

In the same way, one could doubtless explain, to some extent, the torture tactics of the Gestapo practiced upon their own people: the logic of these hangmen was to bring Germans, without differentiation, before the SS [Schutzstaffel, or "Protection Squadron"] so that they could futilely question any allegations against them—and thereby stimulate the general population to unquestioning obedience. So

morality here is ultimately truer than psychology, and psychology itself truer than sociology. That's the strength of Cobb's book, as opposed to Kubrick's film: to motivate the generals' criminal behavior solely through simple, somewhat abstract emotions like those of classical tragedy. I'm talking about ambition, authoritarianism, and self-love: timeless sentiments independent of national contingency. Thus, to fully appreciate *Paths of Glory*, one needs to see its historically specific narrative as a conventional device that may be necessary to its dramatic credibility, but not to its moral truthfulness. These things *are* true because they *were* true. And if they are true, they require the attention and reflection of every person committed to living in a society that, at its base, is democratic and moral.

So I do not think that Stanley Kubrick's particular bias in his scenario is the consequence of his faithfulness to the spirit of the book. Nevertheless, from a reverse angle, we can blame him for not having always used the best resources of the novel. I do not understand, for example, the absence from the film of Cobb's most striking episode: that of the drawing of lots, which leads to the condemnation of Private Arnaud. Yet perhaps this omission can be explained by reasons of circumstance or contingency. We must also take into account the relatively poor technical means available to Kubrick in a production where such means should play a large and critical role. In any case, *Paths of Glory* is finally a captivating work, both weakened and reinforced by its Americanism—but a very diluted, Hollywood Americanism, at that, and therefore something of a positive force in the end.

It is good to return, after the above reflections, to the problem of the virtual ban on Kubrick's film in France. [The French government placed enormous pressure on United Artists, the European distributor, not to release *Paths of Glory* in France, where it wasn't shown publicly until 1975.] Is such an action normal and legitimate? I do not think so, taking into account all the avenues of distribution that exist for a film like this apart from general release. It could get, for example, a so-called exit authorization limited to theaters "of art and experiment," but there is no possibility even of that. Mind you, I am not protesting this restriction on artistic freedom from an abstract and generalized point of

view; I consider censorship as a *fact* and do not care to discuss it as a principle.

To be sure, other national cinemas, like the American one itself, suffer from a kind of censorship, yet it's not as stupid as what we have here in France. That a movie saying about a French officer merely a fraction of what *Paths of Glory* truthfully reports—and not in disparagement or in the spirit of I-don't-know-what anarcho-pacifism, but, on the contrary, with positive intent and with a liberal-democratic vigilance that the army should in fact applaud—that even such a film, I dare say, could not cross the border into France for a private screening, speaks volumes about the degradation of liberty and egalitarianism in my country. (*L'Esprit*, October 1958)

Features & Follow-Ups

The New American Style: Is the Cinema Finally in Command?

From the perspective of today, it seems that we were a little in a hurry to declare that, for five or six years, the American cinema had gone through a crisis of quality. For lack of all the evidence and perhaps influenced by the opinion of some American friends who are perhaps less sensitive—accustomed as they are to the originality of certain Hollywood productions yet disgusted by the conformism and flatness of the majority of this output—several of the best French critics believed they were able to diagnose a decisive anemia in the cinematic art of the United States.

Until around 1936, these critics said, the cinema continued to make progress not only in a technical sense but also—and above all—in an aesthetic one: it was like a language in search of, and finding, its grammar, syntax, and rhetoric. Every great film marked a form of progress, the conquest of new means of expression, until today, one could say, Malherbe has arrived. [François de Malherbe (1555–1628) was responsible for the gradual development of the poetic rules of classicism; he called for a critical, restraining tendency in the use of language, greater technical perfection, and especially greater simplicity as well as purity in vocabulary and versification.] Indeed, for the last seven or eight years cinematographic language has existed in a state of near perfection. We are no longer back in the days when the bold and systematic use of very close shots or of abnormal angles was enough to make a movie a work of art. Now that all the necessary foundational territory has been explored, the director can sit back and govern wisely from the comfort of his canvas chair.

To make cinema today, then—again according to these French critics—is to tell a story in a language that is completely transparent and

totally comprehensible. There are few camera movements that make the presence of the apparatus known or obvious, few close-ups that do not correspond to the normal perception of the viewer's eyes. "Classical cutting" breaks down the action into a series of Hollywood-preferred shots because they appear to be the most realistic. All film art is reduced to this type of editing—which emphasizes the dramatic or emotional logic between shots rather than one based strictly on considerations of time and space—whose optimum rules are now well known and undisputed. There are no longer any good or bad directors, only good or bad stories; the stupidest American B-comedy, alas, can be as well made as *Gone with the Wind* [1939, Victor Fleming]. Problems of form may no longer serve as an excuse for a lack in, or the devaluing of, substance. The salvation of cinema thus lies in the conquest of large subjects, and that means the reign of the screenwriter has begun, as the director himself has become no more than just another performer.

Unfortunately, however, film is afraid of big subjects. The economic, sociological, and political servitudes of the cinema forbid it from venturing into most of the areas where the novel goes. Restricted by all sorts of censorship, forced to please millions of viewers of all classes, cultures, and opinions, moviemakers work under conditions that are not very conducive to risk and originality. Admittedly, there must be some great popular subjects, but small ones are easier to locate and less dangerous to deal with. Were directors to find great subjects, though, it seems probable that the evidently decisive standardization of cinematographic style would destroy all possibility of artistic excellence. Imagine that Stendhal [a.k.a. Marie-Henri Beyle], Gustave Flaubert, André Malraux, William Faulkner, and John Dos Passos were to write their novels in an impersonal language of good journalistic objectivity or indifference! Yet, according to the aforementioned French critics, this is precisely what has happened to American cinema. Deprived of the resources of variegated style, and rarely daring to move in the direction of epic grandeur, is it not condemned to go around in circles, waiting perhaps for color or 3-D to provide, for a little while at least, a break from such a vicious cycle?

These pessimistic remarks, these Cassandras of calamity, to which I myself do not hold, have not withstood the test of experience: it is no longer possible to pretend, in good faith, that American cinema has stagnated for five years or so. It appears, on the contrary, that the best of its recent films may mark a decisive epoch in the history of the seventh art. For all the above "beautiful" reasoning rested on the following postulate: the implicit belief that the pristine clarity of the current cinematographic language constituted a final result. Production had to remain faithful to such a language because it ideally met the psychological conditions of the cinema. The truth is that this was merely a stage that half a dozen directors, at least, have not hesitated to go beyond, each in his own way and in his own style.

Of course, *everyone* in Hollywood can write scripts, and all the screenwriters themselves know every trick of dramatic cutting. Yet this did not prevent some men of talent, if not genius, from imposing on cinematic language profound metamorphoses of style. It is important to emphasize that such originality of expression is now perfectly free or liberated; this expression responds to a deliberate choice on the director's part, according to his artistic intention. It is no longer the effectiveness of a new property of the camera or of the latest film stock that determines, from the outside, the form of a work; it is finally solely the internal requirements of a subject, as filtered through the sensibility of the author, that call for realization through one particular technique or another.

The same aesthetic phenomenon can thus change its meaning according to whether it is anterior or posterior to this species of no-man's-land technical perfection, where cinema had arrived by the start of the 1940s. To wit: a close-up by Alfred Hitchcock in *Shadow of a Doubt* [1943] has nothing to do with a close-up by Marcel L'Herbier in *L'Inhumaine* [*The Inhuman Woman*, 1924]. The first man works in such a way that he does exactly what he wants: his close-up suddenly bursts into an invisible cutting scheme, which gives the shot, by contrast, all its value and defines exactly the dramatic sense Hitchcock is looking for. The second man, weighed down by processes or procedures

whose properties were still insufficiently known at the time, did not have enough distance from them to be able to control them.

In *The Human Comedy* [1943], for its part, Clarence Brown's camera slides into space with such subtle flexibility and precision that it manages to suggest I-don't-know-what kind of ideal milieu—something like the spirit of William Saroyan—around objects and characters Likewise, in the astonishing first sequence of *Christmas in July* [1940], Preston Sturges cut his interminable traveling shot of Dick Powell and Ellen Drew on a roof with a shot of two rabbits snuggling in a cage in a corner of the foreground—a cut that would anachronistically recall thematic montage of the silent-film era if the extraordinary continuity and realism of the camera's movement did not confer on this rupture of the narrative a humorous quality that gives it flavor.

In *The Little Foxes* [1941], by contrast, we see William Wyler, through the moral rigor and asceticism of a kind of cinematic Jansenism, maintaining theatrical conventions on the screen close to those of classical tragedy: respecting the unity of place to such an extent, for example, that he groups around the famous staircase a succession of scenes that would have been more probable in various other parts of the house. The dialogue itself is hardly different from that of Lillian Hellman's original play. There is little camera movement, and changes of shot are made along the axis of the camera with a disconcerting sobriety. You have to be some special kind of critic to speak here (as does one Mr. Intérim in the issue of *Gavroche* dated July 25, 1946) of filmed theater or a lack of imagination. With Wyler, the mastery of cinematographic means is such that there is more cinema in one defiantly stationary shot of *The Little Foxes* than in all the movies of Christian-Jaque [a.k.a. Christian Maudet] put together, in the same way that a page intentionally left blank by Stéphane Mallarmé is richer in poetry than the complete works of Edmond Rostand.

For the first time since the origins of cinema, these directors work, where technique is concerned, under the normal conditions of an artist. As the style of the writer implies the prior possession of all the resources of language, or that of the modern painter assumes a mastery of classical painting technique, the style of the great modern movie

director is created from means of expression perfectly assimilated and made as docile, by the formidable organization of the American studios, as a pen in hand. No doubt there are still many other obstacles to the complete freedom of the film artist: social prejudice, economic servitude, and public taste itself, obstacles that are large enough to diminish profoundly the circumstances of cinematographic creation, of literary creation itself. But one area seems definitely conquered, at least to the point where it can now be transcended or transgressed to good artistic end: that of techniques of expression, and the examples cited above alone are enough to prove that the cinema has progressed tremendously in recent years.

I have intentionally reserved for last the best evidence in support of my thesis: the case of Orson Welles. I believe that an accurate and detailed analysis of *Citizen Kane* [1941] will provide us with the most comprehensive catalogue to date of American filmmakers' current stylistic resources. (*L'Écran français*, August 21, 1946)

The Contribution of Orson Welles

The cinema is in a curious situation. Those who have the privilege of being able to recognize an unusual influence in a filmmaker's work usually blame him for it. It may be tolerable for René Clair to "remember" Charlie Chaplin (even vice versa) in a film, René Clément to reference the Russian cinema, and Marcel Carné to recall the German expressionists, but only on the condition that their "quotations" be very vague or uncertain. By contrast, Roger Caillois [1913-78] is praised for writing like the philosophers of the eighteenth century, and Louis Aragon gets lauded for imitating Victor Hugo. Moreover, no one thinks of devaluing Flaubert because he did not invent the imperfect tense, Gide because he did not create the simple past, or Camus because he was not the first to use the present perfect—of which tenses these writers have made such remarkable use, respectively.

It is telling, then, that to evoke Montaigne or Pascal in discussing a modern writer is generally regarded as an homage, yet, at the same time, the obvious influence of Erich von Stroheim or Louis Feuillade on a young movie director is mistaken for an outrageous deception on the latter's part. This is because the cinema is still in its Middle Ages, say in its sixteenth century. The director teaches his assistant, who, having become a director, repeats what he has learned to *his* assistant. One thus learns to direct in the film studios much as one once learned to paint by mixing colors in the master's studio and then finishing the paintings that the master himself had sketched.

We understand that Orson Welles is a separate case: he found it useless to edit, for ten years, the pictures of some American André Berthomieu [1903-60]. Welles had enough talent to do without such a studio experience. He preferred to do what elementary common sense dictates should be done, except in the cinema, where very few directors

around the world do it: he went to the movies. He thought that three months at the cinematheque were worth twenty-five years of studio internship, and that, anyway, the army of the technicians in Hollywood was there to execute whatever image that he, as a novice director, had in mind.

Citizen Kane [1941] is thus a discourse in method, a revolution in artistic thinking. Orson Welles may not have reinvented the cinema with his first picture, but at least he had the idea of using it in his own way. And I for one do not see anything shameful about this. After all, it's not as if he had gone to the film archive of the Museum of Modern Art to look for ideas, styles, or techniques he could imitate, in films such as *The Power and the Glory* [1933, William K. Howard] or even *The Assassination of the Duke of Guise* [1908, Charles le Bargy & André Calmettes]. Yet consciously or not, from within himself, Welles produced decisive results. The break in his work with the usual norms of editing, the mixing of technical styles—these have naturally led to new syntheses of the means of filmic expression. Individually, D. W. Griffith's classical cutting, Sergei Eisenstein's various kinds of montage, and Stroheim's sense of realism each marked a decisive step in the creation of screen language. In *Citizen Kane*, all of these steps are integrated into the telling of one deeply original story.

Jean-Paul Sartre has explained very well [in *L'Écran français*, August 1, 1945], for example, how the fragments of superimposed montage that summarize the deteriorating marriage of Charles Foster Kane or the operatic failure of his second wife, Susan Alexander, took on the value of a precise syntactical force in English: the frequentative verb form, expressing repetition or recurrence, of the past continuous tense. Although this is not absolutely new, it is only in *Citizen Kane* that such a technique took its place among the stylistic resources of the screen. Superimposition had served, until Welles, merely to roughly suggest the passage of time; Welles gave it the precision of language.

As for *Citizen Kane*'s famous depth-of-field cinematography, it also does not have the same meaning as before, as seen in the work of the Lumière brothers [Auguste and Louis], Ferdinand Zecca, or Feuillade. Deep-focus shooting in Welles is the expression of the realism of the

story. It presents the described reality as an indivisible block that the camera is no better disposed to analyze than the mind of the viewer. The *mise-en-scène*, created in dramatic depth, is an organization of the entire image within the frame of the screen and not an arbitrary division of a reality passively subjected to the director's anatomical scalpel. Only Jean Renoir, in his *The Rules of the Game* [1939], had previously given such new meaning to an old technique.

Now for *The Magnificent Ambersons* [1942]: you cannot "write" in the same way in the movies after such a picture, which achieves a kind of dialectical progress that suggests Orson Welles may be the sign, if not the cause, of a new era in cinematographic art. What, then, is the originality of this film—together with that of *Citizen Kane*, the one before it—and what is the importance of their director in any aesthetic history of cinema? I use the word "aesthetic" intentionally, because art and technique are often confused. It is not, in fact, Welles's techniques, such as deep-focus photography, ceiling-shots [or scenes in which the ceilings are visible], exceptionally long takes, and the expressionist lighting, scenery, or shooting angles discovered some twenty years earlier by the Germans, which are in question here, but, in my view, a new structuring of cinematographic language—a new relationship of the camera to the object reflected on the screen, which implies a new relationship between that object and the viewer.

It would be easy to demonstrate, by taking examples from *Citizen Kane* and *The Magnificent Ambersons*, that Welles's technique of cutting "in depth"—through lighting and camera movement as well as character placement—if it did not radically change the fundamental cinematic order of things, already reveals a singular force of filmic invention. In particular the frequent use (remarkably subtle and magisterial in *The Magnificent Ambersons*) in the *mise-en-scène* of what might be called counter-enhancement of the subject has never been pushed so far. By this I mean the refusal to let the viewer see clearly the culminating events of a scene. We must not confuse such a process, which is more like understatement, with the use of ellipsis, about which it may be misleading to say that it constitutes the fundamental rhetorical figure of the cinema. With Welles, in a sense, parts of the film are almost

wholly removed from our reach; it's entire action, as a result, is fringed with a quality of inaccessibility.

In *The Magnificent Ambersons*, in particular, the lighting of the cinematographer Stanley Cortez may serve, on the one hand, to re-create the atmosphere of gaslight and, on the other hand, to allow Welles to deploy the actors in a heterogeneous luminous space where the succession of light and dark areas constitutes, in the immobility of any one sequence shot or long take, a kind of cutting and dramatic rhythm of its own. But it should also be noted that Welles often takes paradoxical care to have an essential line of dialogue uttered precisely when the actor is less than fully lit. Thus, some high points of the action escape us precisely at the moment when we most desire to seize upon them. The famous kitchen scene in *The Magnificent Ambersons* between George and Aunt Fanny can partly be accounted for in this way. Welles's stubborn *refusal* to move the camera throughout the scene, especially when Agnes Moorehead (as Fanny) has an attack of nerves and flees, is tantamount to having us witness an event from the position of a man stupidly tied up in a chair—or one whose vision has just been obscured by a cream pie shoved into his face.

I have extended myself a bit in explaining this use of camera and lighting in *The Magnificent Ambersons*, not because it is the only one worthy of attention in Orson Welles's directing, but because it seems to be the most significant and also because, at the same time, it belongs to the vanguard of filmic *mise-en-scène*. Such a use of the camera and of lighting reveals the secret of this director's art, whose nature and scope I would now like to examine—again, particularly with regard to the true originality of Welles's first two films, *Citizen Kane* and *The Magnificent Ambersons*.

It is important to distinguish, first, between "editing" and "cutting." This is usually done by considering cutting as a kind pre-assembly of the picture, and editing as a pure and simple material realization of the cutting. However, it is not for nothing that the final operation in such an assembly undergoes a singular reduction in its importance—that is, compared to the prior, technical cutting, which has to accommodate the introduction of sound. The complications of the

grammar of continuity or synchronicity, as well as the higher cost of talking pictures, are not enough to explain this development. The explanation is that the cutting corresponds to a different conception of the narrative, one that unquestionably has to take into account the spoken word. The editing, for its part, concentrates on a symbolism of the image, or on the image's affective power, as well as on the specific value of the relationship between the shots.

If, instead of letting ourselves be seduced by the necessary illusions of cinematographic cutting, we try to analyze them, we see that we accept them as if the cut-up reality were itself continuous and homogeneous. To wit, the insertion of a close-up of a doorknob in a sequence is admitted by our minds as if it were nothing but a concentration of our gaze and of our interest on the doorknob in question, as if the camera had just preceded the movement of our eye to this particular object. Similarly, in the real world itself, we do not see everything at the same time: passion, fear, or even confusion makes us proceed, in reality, to our own unconscious division of the space around us; our legs and neck did not wait for the cinema to invent traveling and panning shots, nor did our extreme attentiveness await the creation of the close-up. This universal psychological experience is enough to make us forget the material improbability of filmic cutting and thus allows the viewer to participate in a seemingly natural relationship with reality as represented on the screen.

With a Capra or a Ford, an Ernst Lubitsch or a Howard Hawks, cutting is already—beyond the purely visual aspect of the *mise-en-scène* (composition, sets, props, actors, costumes, and lighting)—a language. But if one looks at it carefully, the language of these directors is, in the first place, relatively impoverished. This does not detract from the appeal of such artists; it means only that their films are a spectacle in which cutting is used exclusively to highlight the action. The succession of shots is simply a clear and effective description of the action, or nothing more than the realization of classical theatrical contingencies. Almost none of the cutting styles, however personal they may otherwise have been between 1930 and 1940 (with rare exceptions that I shall discuss later), went beyond such a descriptive or psychological function, and I

believe that, apart from a few forerunners, it has just been during the last seven or eight years of motion-picture history that a language genuinely constitutive of the screen has been born—or, better, consubstantial with it, along with a higher aesthetic reality.

To clarify, classical cutting is essentially based on two components: the "change of shot" (whose elementary form is the shot-reverse shot) and the absence of depth of field (the second component being partially determined by the first). As I tried to show above, our normal experience of perception renders the viewer insensitive to the conventions of classical cutting. Yet it would be wrong to see in this insensitivity the necessary consequence, no more than the sole possible one, of psychological laws. These only offered to classical cutting sufficient bases for its establishment and its generalization. Classical cutting's true justification is not psychological but aesthetic: it stems from the relationship that filmmakers wanted to implicitly establish between the viewer and the action represented. Under the cover of the congenital realism of the cinematographic image, a whole system of abstraction was thus fraudulently ratified. It seemed to be limited to cutting events according to a kind of natural anatomy of action; in reality, however, the cinema was fully subordinating reality to a sense of action, which was transformed without our knowledge into a series of abstract *signs*.

Accordingly, the close-up of the doorknob is no longer of a doorknob with cracked enamel or tarnished copper, which is what we would experience upon cold contact with it: this close-up is the equivalent of the sentence, "He wondered anxiously if the lock on the door was going to work." I am not saying that such an implicit convention is not aesthetically justified, but I *am* affirming two things:

1. that it leaves no freedom to the viewer in relation to the event;
2. that it implicitly admits that such a reality at this moment has one meaning and only one meaning in relation to the given event.

In reality, when I am engaged in an action, my attention, polarized by that action, also proceeds to a sort of virtual cutting

whereby the object—in this case a doorknob—actually loses some of its aspects and becomes for me a sign or a tool, but the action always remains *in the process of being made*; the object is constantly free to remind me of its reality as an object (for example, by cutting my hand if it happens to be a piece of broken glass) and thereby to modify the planned action on my part. Myself, I am free at any time not to want take part in such an action anymore, or to be distracted by reality itself, which then ceases to appear to me like a toolbox or a collection of signs. Yet classical cutting totally denies us—and the object—this kind of reciprocal freedom. It substitutes, for a "free" or unrestricted cutting, a forced cutting wherein the logic of the shots in relation to the action completely anesthetizes our freedom of choice. That freedom cannot be felt because it can no longer be exercised.

In fact, the systematic deployment, in *Citizen Kane* and *The Magnificent Amber*sons, of depth of field would have only mediocre interest if Welles used it solely to improve upon classical cutting. But he uses deep focus differently in both these films. It forces the viewer to use his freedom of visual attention or choice, and at the same time it makes him sense the ambivalence of reality. A scene like the one in the kitchen, in *The Magnificent Ambersons*, thus ends up becoming almost intolerable. It seems that during the entire scene (which lasts over four minutes on a single motionless plane), the camera stubbornly refuses to come to our aid so as to guide us through the maze of an action that we feel compelled to ride out, even though we do not know when the action will end and where exactly we are going. Who knows, for example, whether, at the very moment we are looking at George, Aunt Fanny is going to display a revealing look on her face?

Throughout the kitchen scene, moreover, the objects (the cakes, the other food items, the cookware, a coffee pot, etc.), egregious strangers to the action though otherwise grotesquely present, solicit our attention without any movement of the camera that would mitigate their presence. Similarly, during all of the wonderful sequence of the ball, at the start of *The Magnificent Ambersons* (a sequence whose cutting, moreover, is very close to that of the hunt in *The Rules of the Game*), several visual interests constantly compete for our attention, as

we jump from one to another with regret for abandoning our previous selection. It is clear that depth-of-field shooting was the technical condition that preceded this aesthetic of action. It alone could validly make reality weigh on our minds, our visual attentiveness, in such a way.

The cutting "in depth" of *Citizen Kane* was realized with the same editing technique. Just as the investigators fail to discover the meaning of Kane's life, the viewer, too, is confronted with a puzzle in the form of the film's cutting. Instead of an analytical or classical *mise-en-scène* that turns the action into something like a chicken with its head cut off, Welles's cutting captures events that are full of meaning yet without its being totally clear and resolved—and the cutting does this in the interest of maintaining the natural relations of these events with contiguous realities. Contrary to what one might think at first glance, such dramatic cutting, often "in depth," is more meaningful than analytical or classical cutting. It is not less abstract than the other kind, but more so, and the extra abstraction that it integrates into the narrative comes precisely from an extra realism. In a certain way this is ontological realism, which restores to the object and the décor their density of being, their weight of presence: it is also dramatic realism, which refuses to separate the actor from the scenery, the fundamental plane of action; and it is psychological realism, which immerses the viewer in the true conditions of perception, which is never quite determined *a priori*.

No doubt all the great cinematic works, including Orson Welles's, reflect more or less explicitly the moral vision, the spiritual tendencies, of their author. Sartre wrote, in reference to William Faulkner and John Dos Passos, that every fictional technique always relates back to the novelist's metaphysics [*La Nouvelle Revue Française*, June-July 1939]. If there is a metaphysics in the filmic world of John Ford or Frank Capra, the old form of cutting could not aid in expressing it; the world of Ford and Capra can be defined only by these directors' respective scenarios, their themes, the dramatic effects sought, and the selection of scenes. It is not defined by the cutting as such. In Welles, by contrast, cutting "in depth" becomes a technique that constitutes the very meaning of the scenario. It is not just another form of *mise-en-scène*, for it questions the very nature of the narrative. With it, the cinema

moves a little further away from the theater, becoming less a spectacle than a story; as in the novel, in fact, it is *language* that gives the cinema meaning.

Over the past ten years, we have seen the rise of Billy Wilder, Edward Dmytryk, Elia Kazan, new cinematographic forms, and another aesthetic of *mise-en-scène*, whereby cutting—or the literal lack thereof—is gradually becoming a language of its own. This is not a question of making Orson Welles responsible for a rebirth of cinema. Simply put, though, he has probably been, since the start of World War II, the most original and most effective craftsman of film's evolution, whose more or less conscious precursors may now be named: Feuillade (some of whose images seem to come right out of Welles's pictures), Stroheim, and, closer to us, Renoir. His French works, likes Welles's first two films, remain today aesthetic prophecies whose meaning is still far from exhausted. (*Ciné-club*, May 1948)

Hollywood versus Hollywood, or the Mortality of Cinema

Sunset Boulevard [1950, Billy Wilder] contains one of the best subjects that Hollywood has offered us in the last ten years. It is the same subject found in *Sullivan's Travels* [1941, Preston Sturges], where the cinema turns against itself with the cruelty of a wildebeest—no longer indifferent cruelty, as in nature, but the cynically intelligent kind.

We know the story: Norma Desmond, an old star of silent pictures, has been living for twenty years in the illusion of her own private Olympus, where she is the sole goddess. Dreaming of success in the cinema, one day a young screenwriter named Joe Gillis arrives on the west coast of the United States (see also *What Makes Sammy Run?* [1959, Delbert Mann], with a script by Budd Schulberg), only to meet up with Norma. She hires this Prince Charming of Destiny to work on a ridiculous scenario of hers about Salome, which she hopes to sell to Cecil B. DeMille and which will earn her, she thinks, a triumphant return to the movies.

Joe Gillis accepts the job because Norma Desmond is rich. But where he saw only a temporary gig that would get him out of financial trouble, she has her own ideas, and they involve romance. As Joe learns, it is not so easy to escape a dream that turns into a nightmare. Norma falls in love with him: her blackmail consists not only of lavishing attention on Joe and buying him expensive clothes, but also of her attempted suicide. Joe begins to feel that he cannot turn down the love of a star who had been the mistress of Rudolph Valentino. So he becomes a gigolo, until a burst of will and sanity gives him the strength to wake up ... in death (as the film's narrator), shot three times by Norma at the edge of her swimming pool. For Norma Desmond is playing in life the kind of character she had been on screen.

The daring, if not of genius, of Billy Wilder and his co-scenarist, Charles Brackett, is to have used real environments and, in a sense, "real" characters in their film. Norma Desmond is played by Gloria Swanson, who during her own decline thus makes a return to the cinema (and a return that will earn *Sunset Boulevard* several Oscars). Max von Mayerling, played by Erich von Stroheim, is a once famous, now fallen director who lives in the shadow of Norma—whose husband he once was—in order to maintain her illusions. We can see that the character proceeds from Stroheim himself, and, to some extent, from Josef von Sternberg. Cecil B. DeMille plays himself, and the former glories of silent cinema are thus evoked, as they are in the person of Buster Keaton, who plays bridge with Norma while helping her to recall her own glorious past. The real Paramount Studios are the studios here, as well, and, along with the screenwriter Joe Gillis (William Holden), we go to the actual set of *The Heiress* [1949, William Wyler].

Where, then, does my relative disappointment come from? From my initial enthusiasm, first of all! And this is to the film's credit. From such a subject, as in the case of *Sullivan's Travels*, I expected everything. But what did I get? First of all, it was hard for Wilder and Brackett to stay true to what they were saying. Either they did not want to do so or they did not succeed. The subject was the cinema; the sentimental-cum-romantic story was only supposed to be the psychological counterpoint. But the film detours away from its true subject. From the moment Wilder and Brackett try to interest us in the pure and wholesome love of Joe for the little production secretary, Betty, the antithesis becomes too easy and distorts the picture's real purpose. It obliges us, morally speaking, to choose between health and happiness, on the one hand, and Norma Desmond, on the other. But Norma is not a madwoman, or rather she is not only that: she is also someone possessed by the Cinema. She cannot be condemned without condemning the very demons that inhabit it. Wilder understood this well and several scenes show it, in particular the one where Norma mimics her old screen successes and then, wearing makeup, imitates Chaplin's Tramp.

Here we become figuratively mesmerized, as we might be in front of an authentic ghost. These few seconds of pure cinema in the second degree, these moments of real possession, are upsetting. But Wilder, knowingly, actually works against Norma. While his screenwriter, Joe Gillis, is an abject coward and feckless upstart, he is not an idiot and, in his own way, he too loves the cinema. But when Norma projects one of her previous successes on the screen of her living room—we see a scene from *Queen Kelly* [1929], which Gloria Swanson made under the direction of Stroheim himself—Joe remains insensitive. (He is certainly not a regular at the retrospectives held by the Museum of Modern Art!) The close-up of Swanson that we get, as Kitty Kelly, is admirable, but Joe obviously does not see its beauty. I am convinced that Wilder sees it but that he betrays it in favor of adopting Gillis's perspective.

In the same way, Wilder favors the perspective of Cecil B. DeMille. Of the two directors presented in the film, DeMille and Stroheim-Sternberg, it is DeMille who succeeded because it is he who adapted when silent movies turned to sound—and Wilder does not seem to regret this fact. To be sure, DeMille plays his own character with a discreet irony that may pass for self-criticism, but, in the end, he is the one who triumphs, for it is he who, in real life, has just completed *Samson and Delilah* [1949]. In *Sunset Boulevard* Billy Wilder triumphs, too, with Stroheim under his direction.

I certainly do not blame Wilder for taking the part of the talking cinema and the current production system against the silent cinema of Gloria Swanson. To be more precise: I don't mean to say that I am waiting for a satire on the evolution of capitalism in Hollywood over the past twenty years, since the introduction of sound—such a satire would be impossible, anyway—but that I mourn the fatal disappearance, to the point of total nullification, of the values of silent cinema between 1915 and 1930. Trying to turn this historical fact into a kind of aesthetic law, as Wilder seems to do, will never make me esteem the commercial success of Cecil B. DeMille over the artistic superiority of Erich von Stroheim.

After all, it is not Billy Wilder who should have done *Sunset Boulevard*, but Erich von Stroheim himself. It will be objected that this was not possible. I agree, but that is precisely because *Sunset Boulevard* features an impossible subject: it's a movie you can only dream of doing. One could not take Swanson's side without leading the viewer into delusion and contradicting the very existence of this film, produced in 1950 by Paramount. Conversely, but for similar reasons, Preston Sturges stalled at the last moment in *Sullivan's Travels*, where, trying throughout to champion reality against the cinema, he justifies in the end everything that his film condemns.

Again, Wilder knows what he is talking about and what he is betraying. His own immense superiority over DeMille is to have directed *Sunset Boulevard*. If you look closely, Wilder and Brackett's screenplay is full of remorse, and more than one scene is a litany of clever excuses. Perhaps by invoking them, Wilder thought he could pretend in the face of the evidence that he chooses not to present. But he's wrong. Though it is true that the public may have pity for Swanson but none of the magical admiration she still has for herself, it is significant that we see, and only briefly, just one segment of silent film. Was Wilder afraid to compare this cinema-within-the cinema with his film itself? Did he fear that the charm would work and that the seduced viewer would ultimately prefer the silent film-within-the film, Erich von Stroheim to Cecil B. DeMille and the Austrian Billy Wilder to the Hollywood Wilder?

A word, finally, on technique. Though no doubt brilliant, it still is not as good as what we get in Wilder's *Double Indemnity* [1944]. Depth of field is created in *Sunset Boulevard* in the old manner of the matte shot, where two or more images are cleverly combined in an optical printing process to create the illusion of deep focus. This photographic method is sometimes used in *Citizen Kane* [1941, Orson Welles] and *The Best Years of Our Lives* [1946, William Wyler], where it is so skillfully done that it works, but its use here is nothing less than obvious. So much so that almost every time Wilder creates such a shot, which at any level represents a technical feat, he sheepishly cuts to a classic close-up, thus spoiling any possible benefit from the use of depth

of field. Perhaps, therefore, he should have divided his film into two very different photographic styles, as did André Cayatte in *Les amants de Vérone* [*The Lovers of Verona*, 1949], according to the idea that one part of the action was occurring inside the aura of Norma Desmond's own special universe and another part, by contrast, was taking place in the everyday world of the banal.

This leads me to ask the question, "Is the sound cinema itself mortal, like silent pictures?" There is a reason such a question can be asked today, and that reason has to be that the answer is "yes," and that it would consequently justify both astonishment and contemplation on the part of the interlocutor. Despite the deliberately sensational aspect of an article recently published on this subject in *Paris Match*—in particular on the situation in Hollywood—the author marshals precise figures and extensive background material to support his perfectly demonstrated thesis. Remember that, basically, Hollywood has lost about 50% of its domestic audience during the past ten years or so: precisely the period that produced *Sullivan's Travels* and *Sunset Boulevard*. This massive loss (mainly, but not exclusively, attributable to television) now seems more or less to have stabilized. One could therefore conceive of a corresponding decrease in production—of 150 to 200 films per year—or a similar reduction in overall profits, with business otherwise continuing as usual. Nonetheless, as we all know, in capitalist economics nothing is that simple.

It is far more likely that one fine day the big Hollywood studios, including Paramount Pictures, shall all find themselves facing a deficit balance and that, since moviemaking will have ceased to be a profitable industry, they won't wait for their capital to dwindle any further before investing it elsewhere. In other words, having reached a certain economic threshold, production will cease to be regulated by consumption; it will be abandoned, purely and simply. Similarly, French agricultural giants would suddenly stop being interested in, say, production of the beetroot if the government did not artificially elevate the price of French alcohol above the international price. If one alternatively imagines the continuation of beetroot production, at a discount, by new independent firms trying to take advantage of the government's sudden

cessation of price manipulation, the situation would not necessarily be any better. Such a competitive situation already exists in Hollywood, however, and has existed there for quite a while. It certainly accounts for more than half of the annual output of films; and it is not just characteristic of the minor studios, for even the majors now have more than their share of low-budget, B-pictures. The result: apart from a few cases of inadvertent cinematic poetry paradoxically due to the otherwise extreme standardization of production means, the intellectual and aesthetic poverty of the movie industry is total.

Yet this hypothesis allows for some optimistic doubt. In a sense, the limiting of moviemaking to a kind of balcony-zone area of production could be a way of returning to its popular origins, to the quasi-anonymity of the beginnings of cinema. By ceasing to claim that it is an Art with a capital "A," film could perhaps find its true genius, which does not necessarily lie in the realm of exclusivity. Personally, I do not believe this will happen because conditions would then be the same only in appearance. Such a scaling back of the cinema to an arena of lesser pretensions could no longer be done with primitive naïveté; it would not be a natural evolution but instead an involution, a form of decadence. Thus, either the cinema would physically cease to exist or it would subsist only in larval form, in something like the comic strip of the great American press: in other words, on the far side of Art.

In any event, the cinema is not an Art *and* an industry, it is an industrial Art. And I cannot imagine for it the sort of survival that is enjoyed by the theater. The theater in France still exists, despite the cinema: thanks, on the one hand, to the willingness and devotion of theater people ready to make any sacrifice and apply every ingenuity to perpetuate the scenic ritual, and thanks, on the other hand, to the subsidies of the State (not to be found, alas, in America), which, in spite of various regime-changes and rotating ministers, includes a nation that, without a theater, would consider itself dead. From this perspective, the theater cannot die; it will re-emerge anywhere and everywhere from the play of children, from the celebration of village festivals, from the irrepressible need of certain young men and women to "play" for their fellow countrymen, who have gathered to see them.

Yet, the cinema does not enjoy such immunity. It was born not with man but with technology, on which it totally depends for its evolution. Perhaps it has only been through a mind game, then—an optical illusion of history, as fleeting as the creation of a shadow by the sun—that for fifty years we, along with Gloria Swanson, Cecil B. DeMille, and Buster Keaton, could believe in the continuing existence of cinema. Perhaps "cinema" was in fact only a stage in the vast evolution of the means of mechanical reproduction, which had their origin in the nineteenth century with photography and the phonograph and whose most recent incarnation is television. Perhaps it is only through a confluence of happy events, through certain technical, economic, and sociological conjunctions, that what we call cinema has had time to evolve into forms that are undoubtedly aesthetic. Indeed, the Lumière brothers [Auguste and Louis] refused to sell their camera to Georges Méliès precisely on the ground that they thought it was just a technical curiosity, useful at most only to doctors.

It was a second birth of the cinema, we must remember, that created the spectacle that we know today: sound film. Yet one can well understand that the evolution of this art through a misunderstanding, as it were—the Lumières' curiosity become a kind of magic trick—has precipitously been interrupted by the appearance of a more satisfactory medium called television. Satisfactory not, of course, from the artistic point of view (which isn't my concern here), but as a means of automatic reproduction of reality. It would take a puerile idealism to believe that the artistic quality of the cinematographic spectacle can defend itself for long against the advantages of television, the image of which, for modern man, realizes the miracle of ubiquity.

Hollywood is about to leave us, alas, or leave behind two dimensions in favor of three, but tomorrow television will have 3-D as well as color, and everything will once again be in question. So? So maybe in twenty years there will be a new spectacle that we cannot even imagine and concerning which nothing will guarantee that it is an "art." Will the "young Turks" of future criticism read the film critics of the early 1950s with a smiling yet moved condescension? The critics of the 1950s will appear to them to be even more naïve than our confrères of

the 1930s appeared to us—confrères who, with their aesthetic sectarianism, were themselves rightly indignant (like Norma Desmond of *Sunset Boulevard*) at the agony of an art of the pure image that had finally reached its maturity, only to see it sacrificed to sound.

While waiting today for something comparable to occur, instead of trying to interest a monomaniacal hunter in a game of soccer, I think I'll go to the cinema instead and continue to treat it as an art form—be it created by Stroheim or Wilder, Sternberg or Sturges. (*Raccords*, June 21, 1951)

How Can One Be a Policeman?

This week you can see two crime films that could be placed, on first glance, in the category formerly known as "gangster movies." They are John Cromwell's *The Racket* [1951] and *On Dangerous Ground* [1951], by Nicholas Ray, a young and interesting director. Yet there is a revealing connection between these two pictures: the heroes are not gangsters but *policemen*. If we compare both movies to the latest work by William Wyler, *Detective Story* [1951]—recently presented at the Cannes Festival [1952]—all three undoubtedly indicate a recent trend in the American crime film.

To be sure, the classic gangster film, dating from *Underworld* [1927, Josef von Sternberg] and *Scarface: The Shame of a Nation* [1932, Howard Hawks], featured a misogynistic criminal of the *noir* variety, who was used as a kind of apology to all the informers, G-men [Government men, or FBI agents], and police officers whose role in silent cinema had often been negative: the police were now a societal necessity, the triumphant death blow against the modern tragic, if not absurd, hero, condemned by his ignorance of the ultimate laws of the city (Tony "Scarface" Camonte is not intelligent) but colored, nonetheless, with something like a romantic aura. Still, one would seek in vain, in this triumph of justice, for a moral or social defense of its agents, about whom movie directors did not care enough to make them sympathetic. They were only the antagonistic force whose necessary victory ensured the work's overall tragic structure.

In *Scarface*-style movies, finally, "crime does not pay," a fact that inevitably provoked the decline of the genre, in its metaphysics as well as its morality. For the ultimate failure of the criminal actually proceeds, not from tragic excess, but from simple professional mechanics: the benefits of crime are merely an illusion, since the police are strong

enough in the end to win the war. (This, though, is to change the terms of the discussion, because Tony Camonte did not seek profit so much as power, and his death, at the height of glory, was more a simple exit than a complex failure, or rather his true failure was all internal—the result of his feelings for his sister and thus a close relative of Oedipal incest.)

From "crime does not pay," Hollywood has gone on to vindicate the police. Such an evolution was predictable. From the moment that our tragic pity no longer went to the criminal protagonist, there was no longer any reason to deprive the cop of the viewer's sympathy. The vindication of the police did not inevitably imply their glorification, however. Certainly, the policeman was a useful citizen, and the risks of his job deserved to be known to those he protected. Yet, aesthetically, the cop could not take over from the gangster. The mirror image of Scarface Tony is not the G-man but Sherlock Holmes—also a stranger, in his own way, to morality and social pragmatism. There is the myth of the gangster, then, and there is the myth of law enforcement, by which I mean that there can be no "good policeman," at least not since the ascendance of chivalry during the Middle Ages. The police no longer partake of any divine essence: they are only the secular arm of society or the state.

In this regard, it is significant that the crime genre does not exist in the Soviet cinema. The Russians, you see, believe it would be imprudent to conclude that the police are the bad guys. The U.S.S.R. has good reason, political as well as aesthetic, to remain completely impervious to the phenomenon of the police myth in capitalist, urban society, dating from the nineteenth century. For a myth never quite accounts for a society, because it goes beyond society and ultimately escapes its moral judgment. Worried by the myth of the gangster it had created, and desperate, with good reason, to replace it with the myth of the G-man, to produce crime films increasingly favorable to the police—yet constrained by the internal logic of the crime genre itself—the American cinema found it necessary to be done with social morality and to turn to individual psychology.

This is perfectly demonstrated by the three films mentioned in my first paragraph, the generic title of each of which could well be *How*

Can One Be a Policeman? They rank as follows, in ascending order of quality: *The Racket*, *On Dangerous Ground*, and *Detective Story*. First, John Cromwell's film. *The Racket* presents us with the perfect policeman, the one ideally conceived by the American state, not only incorruptible and brave but also so intimately involved with his mission that he does not hesitate to confront, at the risk of his career and his life, the occult political, economic, and financial forces that reign over life and are ready to buy his silence. It is not enough for this police captain (played by Robert Mitchum) to resist temptation—inaction is not his strength. With his modest means, he directly confronts crime and corruption, even striving to set traps in which he offers himself as bait in order to force the evil culprits to make a mistake, after which he summarily hands them over to the criminal justice system.

In my opinion, this low-grade film evokes the tradition of social and political self-criticism in the American cinema. Indeed, from *Mr. Smith Goes to Washington* [1938, Frank Capra] to *All the King's Men* [1948, Robert Rossen], Hollywood has never shied away from depicting the flaws of American democracy, yet it does so with a certain degree of naïveté and for obvious reasons of propaganda—naïveté and propaganda that turn what could be honest self-criticism into defiant Pharisaism. But that's not really my point here, so let me get back to the "good policeman" in *The Racket*: a movie that is empty of any human psychology, as indicated by the perpetually vacant expression on Robert Mitchum's face.

Such is not the case for Robert Ryan in *On Dangerous Ground*. He plays a disturbed cop whose propensity to beat suspected criminals borders on sadism. His friends are as nauseated by his actions as his superiors. The key to Ryan's abnormal behavior is quickly given to us: the man's job as a detective has created in this former sportsman a social and moral solitude. He gradually sinks into melancholy because he identifies with his job to such an extent that he lets his life be taken over by it. Indeed, Ryan's character goes so far as to think that that he is not even up to police work, that his on-the-job-performance is a disgrace. He finally disgusts himself even more than he disgusts others; and he compensates for his complexes by manifesting an unnecessary cruelty

toward others. Naturally, we are introduced, opposite this sick policeman, to the healthy policeman who does his job without hatred and without complexes, and who, after work, is happy to find his little bourgeois family wisely seated at home in front of the television. Police work is not fun, and that's another reason to think of something else besides the job. Which is what Ryan ultimately does. During an investigation (whose remarkable *mise-en-scène* is worthy of Nicholas Ray, also the director of *They Live by Night* [1949]), he meets a young blind woman whose social and moral solitude, due to her infirmity, appears to him similar to his own. Love, of course, will save them both.

Thus, to consider the policeman as a hero, the American cinema is now led to inquire about the very nature, or problem, of his existence. Until now, the police were an obvious fact that no one thought of questioning. As the crime-movie scenarios multiplied and the indirect apology for the police was repeated, however, an implicit reflectiveness was nurtured concerning the policeman's fate. But the obvious sociological antipathy toward "coppers" could only be provisionally compensated by such psychological apologetics. To the extent that Hollywood ventures to effectively pursue (because America needs it) this justification for the police, it must abandon the primary and naïve position of the cop-as-white-knight to admit that the policeman is also, and always, a man—something the viewer, at first, can hardly believe. Admitting that the policing function involves a moral hazard, that it can be dehumanizing and even has a kind of inhumanity about it, is both to recognize its dangers and to doubly justify the police officer who overcomes them. Yet, as its filmic promoters should realize, there is an ambiguity to this method of conception that can be dangerous.

I will mention *Detective Story* briefly, since William Wyler's movie has not yet been released in France. I would just like to point out how perfectly it complements Nicholas Ray's *On Dangerous Ground*. Kirk Douglas plays a police officer in the style of Robert Ryan's character, with the difference that Douglas has every reason to be happy: he is in completely love with his young wife and totally unaware of his particular psychological problem. But the worm is already in the fruit. One fateful day is enough to reveal to others and to him the illness from

which he is suffering, and as a result Douglas will volunteer to stop the bullet fired by a hysterical gangster.

Paradoxically, this cop thus joins Scarface in personal failure and indirect suicide. Kirk Douglas's intentions, however, are obviously different. The policeman cannot achieve tragic dignity because he is on the side of the social gods; his death is merely a sacrifice necessary for their reign. He becomes a martyr to more caution, and no doubt a clearer conscience, on the part of all other policemen. (*France-Observateur*, June 26, 1952)

Now in Technicolor: Hollywood Hunts for Reds

In the latest issue of the excellent British magazine *Sight and Sound*, Karel Reisz analyzes and critiques Hollywood's "anti-Red" film production ["Hollywood's Anti-Red Boomerang," January/March 1953]. We know, indeed, that this genre, which arrived in 1946 with the black-and-white *Iron Curtain* by William Wellman, has been proliferating for the last two years in a new way: the spy movie is thus experiencing a revival in the United States at the expense of the Russians. But the distribution in France of these pictures gives only an incomplete idea of what's going on in Hollywood.

That is to say, we do not get to see the productions of a fairly high level of quality, such as *The Thief* [1952, Russell Rouse]—also in black and white and starring Ray Milland—whose advertising downplayed the film's political aspect in favor of its technical originality, and the black-and-white *Diplomatic Courier* [1952, Henry Hathaway], which supposedly will soon be released in Paris. What we've been getting over here are anti-Red movies not even at the B-level of quality, bewilderingly infantile productions (not counting television programs) that are the cinematic equivalent of stories-in-pictures from the American daily press: with low budgets, bad acting, poor post-production, and more or less obvious technical errors. Of course, there should be high-level anti-Red pictures: depicting, for example, the trial of Cardinal Mindzenty [József Mindzenty (1892-1975) opposed communism and political persecution in Hungary; as a result, he was tortured and given a life sentence in a 1949 show trial; see *The Prisoner* (1955, Peter Glenville), with Alec Guinness], as well as war movies substituting the anti-communist conflict in Korea for American operations in the Pacific during World War II.

Although adapted to popular genres that subordinate it to the habits of the film-going public, the anti-Soviet propaganda itself is in all cases visible and more or less direct, even explicit. In recent weeks in Paris, in fact, we have seen productions belonging to genres by definition foreign to contemporary history that nonetheless contribute in the most unexpected way to the anti-Red campaign. I'm thinking in particular of *California Conquest* [1952, Lew Landers], in Technicolor with Theresa Wright and Cornel Wilde, a mediocre film of the cape-and-sword, or cloak-and-dagger, variety whose action is set in Mexican California in the 1840s. We learn that Russia had operatives on the American west coast at the time; she delegated generals, troops, diplomats, and even beautiful princesses in red dresses to do her dirty work.

There is certainly some historical basis for such an incredible scenario, yet the problem in *California Conquest* is not so much that the czar, Nicholas I, is officially interested (concurrently with England and, yes, France) in parts of North America not yet federated with the United States, but that Hollywood today promulgates these distant facts to contribute to the creation of the myth of the historical Russian enemy. It may be said that there is something almost moralistic in this little cinematic adventure because the Russians appear to be using their czar here for the opposite of apologetic purposes: indeed, they are championing him on behalf of their own version of "manifest destiny." However, this is not really my subject. I want only to show that a genre hitherto untouched, even during the war, by any politico-historical taint is beginning to be mobilized toward different ends.

With *The World in His Arms* [1952, Raoul Walsh], featuring Gregory Peck and Ann Blyth, the physical production is even more spectacular than in *California Conquest*: it showcases a large-scale *mise-en-scène* housed in a puerile if appealing narrative that, once again, is of the cape-and-sword variety. The action takes place, on the one hand, in San Francisco around 1850, and, on the other, in Alaska—Russian-ruled at the time. Peck, a daring sea captain, shamelessly hunts the seal in the waters of the czar, in competition with the Russians for the seal-pelt trade. The operation would lack all grace if it did not render a public

service to the unfortunate seals massacred, without mercy by these barbarians.

Although a kind of pirate, Capt. Jonathan Clark (Peck) hunts scientifically, as it were: the survival of females and their babies comes first; he kills only single males. So he is worshiped by the Eskimos, if not the seals themselves, and he is terrorized by the czar's administration. Back in San Francisco ... Marina Selanova (Blyth), a wealthy Russian countess, is trying to flee from an arranged marriage to Prince Semyon, a sinister cousin of the czar. Naturally, she meets our handsome privateer, Jonathan, and falls in love despite the differences between them in class and nationality; and, in defiance of etiquette, she agrees without further ado to become the captain's bride. To get her, Clark has to travel at full steam, first by ship and then by gunboat, all the way back to Alaska: actually, to Sitka (on the still Russian island of Baranof), whence he removes his fiancée from Prince Semyon's grasp (on the very steps of the altar!) and takes her back, under sail, to San Francisco. There, she will finally be able to know love and freedom while waiting for her husband to become a millionaire thanks to his ardent pursuit of the seals—which finally become American in 1867 thanks to the $7.2 million the United States pays to the Russians for the purchase of Alaska. So transpires, in the happy tradition of Errol Flynn and with all the resources of Technicolor, a "Russian" seafaring adventure combining a wonderful Robin Hood-like character with a bit of historical irony derived from later Lubitsch.

In truth, Raoul Walsh does not insist on taking his "historical" allusions seriously; he is far too taken up with Ann Blyth's charms. As said, this is an adventure film whose real subjects are sentimental intrigue, a series of brawls with loud crashes, and especially the sensational race to Alaska (to rescue Marina Selanova), in a violent storm, between two rival sailing ships. But, given the childish Manichaeism essential to such a scenario, it should come as no surprise that the wicked party turns out to consist solely of Russians: they are naturally the bad guys. The less vindictive conventions of the genre are used, as well, to support this opposition. Can we say, then, that the intrusion of such historical references into the adventure movie *par*

excellence—The World in His Arms, together with *California Conquest*—is even more politically significant than the production now under way in America of pictures, like *The Thief* and *Diplomatic Courier*, on the subject of atomic espionage? (*France-Observateur*, February 12, 1953)

Modern Epic: The Western Reflects a Moment in American History

The western has always been considered to be a form that is perhaps appealing but absolutely inferior to cinematographic art at its highest level. The western's international popularity and success with children make it the symbol of commercial juvenility—a juvenility that is blamed, in particular, on Hollywood. Whatever amused indulgence the genre gets is condescending, and certainly does not go so far as to attribute to it anything positive: that is, in addition to moral virtues, the merits of vast cultural potential. In short, the western is not taken seriously. It is this widespread view, at least implicitly, that Jean-Louis Rieupeyrout's book *Le Western: Ou le cinéma américain par excellence* (*The Western, or the American Cinema Par Excellence*, 1953) seeks to question, to our great benefit, as it reveals the close relationship between the history of the United States and the history of a film genre regarded as somehow insignificant.

Only Ignorant People Do Not Care about the Western

Is the western insignificant? On the contrary: its conventions themselves are probably not responsible for the fashioning of its "infantile" scenarios, and there isn't one of its "stereotypical" characters in whom we cannot find, to this degree or that, the most rigorous of historical truths—truths that are precisely the sign of a reality still very close to us and easily verifiable. Jean-Louis Rieupeyrout has no trouble demonstrating in his book that only an ignorance of history, compounded by an ignorance of geography and confirmed by other prejudices, can explain the criticism that the western is an "improbable" creation.

Of course, we must distinguish between types of westerns. Those to which Jean-Louis Rieupeyrout is especially attracted are the "big" westerns, produced with relatively great care and featuring well-crafted scenarios. We find almost always in these works precise allusions

to historical facts that are as well known to Americans as the Battle of the Marne [1914], for example, is to the French. To convince oneself of this, you need only consult one of the synoptic tables at the end of Rieupeyrout's book: it lists thirty major historical subjects referenced by famous films like John Ford's *Fort Apache* [1948], Fritz Lang's *Western Union* [1941], and others thought to be of less importance, such as Delmer Daves' *Broken Arrow* [1950].

It is true that we could easily counter Jean-Louis Rieupeyrout's argument with dozens of large-scale westerns and hundreds of B-level productions where one would search in vain for such precise historical allusions. These movies, which retain merely the general historical and geographical context of the western, seem to take the greatest dramatic and psychological liberties with the genre's conventions. They are the ones responsible for the charge that the western is an "infantile" form. Yet if we are willing to bother comparing such lesser westerns, which *are* improbable or fanciful, with those of pure imagination, we will see that the ideal western manifestly consists of common constants, of myths in their pure state.

The Western, Fabled Expression of History

But mythology is not opposed to historical accuracy; it is, on the contrary, the direct emanation, the fabled expression, of history through actions, however imaginary, that have an elementary and extraordinary character and translate into a dynamic synthesis that adds up to a profound conception of history. This is the very law of the epic, of which the western is probably the only example at a time when a literature too evolved can no longer submit to the epic's powerful simplifications or distillations. Perhaps along with certain Soviet films that also proceed exactly from a dynamic idealization of history, the western constitutes without question *the* epic poem, the American *Song of Roland* [1040-1115], of the twentieth century.

The World of Good and Evil

It is in fact its epic grandeur and elementary purity that account not only for the universal seductiveness of the western, but also for its

popularity among children. A civilization at its birth, struggling first to create itself and then to secure a solid foundation for its future, spontaneously discovers, or rather re-creates, the great moral laws that will be more necessary for its survival than the fertility of the soil and the mercy of the sky. These moral laws constitute a world where good and evil, of necessity, are the two simple, fundamental elements that civilized man must separate or segregate as he would land from water, order from chaos. The good cowboy and the bad, the Indian and the white man, are opposite characters in this original American Manichaeism. In the endlessly repeated conflict of such characters, people all over the world recognize the great dramatization of universal consciousness and human destiny. The horses and cattle, the gunfights and Indian attacks, the wagon trains and railway cars, the rustic simplicity and arid landscapes, the fragility and modesty of women—all of these are recognizable images in the infinite struggle of devils with angels.

So, far from contradicting the obvious inclination of the western toward extreme situations, elementary psychology, and naïve resolutions, the historicity of the genre, on the contrary, establishes its very aesthetics. No doubt the movie screen, an arena of shadow and light, was the only place worthy of such a modern epic; the cinema is the sole language capable not just of expressing the western ethos but also of lending it its true artistic dimension. Without motion pictures, the figurative conquest of the American west would have been left exclusively to the folklore of popular songs and the minor literature of assorted tales. The cinema, then, is the western's Homer. (*Radio-Cinéma-Télévision*, January 17, 1954)

Reflections of American Life

It is common to see the American cinema criticized for its unreality, or more precisely for its indifference to the real problems of contemporary humanity. From this point of view, the postwar Italian cinema—that of Vittorio De Sica's *Bicycle Thieves* [1948] and *Umberto D.* [1952], for example—represents the exact opposite conception. Hollywood, one often reads, produces merely an escapist cinema, in supposedly realistic dramatic genres such as the crime film as well as in light genres like the romantic comedy or the musical. Even serious Hollywood movies that treat psychological issues are a long way from everyday life and the real social problems of the United States. The plots of these pictures unfold in a universe subtly stylized by a long tradition of *mise-en-scène*, by now so perfectly realized that we end up substituting it for reality. I am probably oversimplifying my indictment, but I do not betray its essence.

Certainly, this indictment pertains to a large part of Hollywood's production, yet not all of it. First, we should take into account the large proportion of films that are being made in reaction to the standardized, artificial cinema of escape. The exceptions have become more and more numerous in recent years. Paradoxically, they often come from the theater, as in the cases of *Death of a Salesman* [1951, Laslo Benedek] and *Come Back, Little Sheba* [1952, Daniel Mann], or from television, like *Marty* [1955, Delbert Mann]. In spite of the fact that its action and characters are conceived in the spirit of poetic fantasy, even a movie such as *The Rose Tattoo* [1955, Daniel Mann]—also from the theater—reveals to us unexpected and highly realistic aspects of American life today.

But it's not on the basis of these pictures that I want to argue that American cinema is more realistic (however equivocal the word may be) than we think it is, at least much truer, and that it dramatizes, with

remarkable sincerity, some of the great anxieties of the people of the United States together with their gravest, most secret conflicts of conscience. Instead, three recent films, in different genres and styles, provide me with the opportunity for analysis. These are *The Man in the Gray Flannel Suit* [1956, Nunnally Johnson], *Attack!* [1956, Robert Aldrich], and *Picnic* [1955, Joshua Logan].

The Man in the Gray Flannel Suit

In *The Man in the Gray Flannel Suit*, we see the examination of the life of a bourgeois American administrator working at a private, non-profit foundation. (This man is somewhat at the intellectual level of a high school or college teacher in France, with the difference that most non-profit foundations in France are public.) To make more money for his family, he takes a new job at a big commercial television station, but his work there soon threatens to break apart his household—simply because he has the courage to tell the truth to both his boss and his wife about a professional matter.

All the action of this film, whose events have no dramatic interest in themselves, is moral action. A man wonders whether, in order to salvage his career and his happiness, he should bow down to his petty if otherwise benign superiors, who will then have reduced him to the level of self-contempt. With a little naïveté sometimes, not without a certain Pharisaism at a few moments, but nevertheless with profound sincerity, *The Man in the Gray Flannel Suit* demonstrates an authentic concern for the need for dignity of being in a society based almost wholly on the criterion of economic success.

Attack!

Attack!, by the young director Robert Aldrich, from whom we have already had the exceptional *Big Knife* [1955], is a war movie, but it is noteworthy that its hero is a lieutenant fighting against an incompetent and cowardly yet conceited captain, who is protected for political reasons by an upstart colonel. After the lieutenant is killed in a firefight, the second lieutenant and his sergeants avenge him by executing the captain who refused to come to his junior officer's aid.

This is all happening on the Belgian front in 1944. It is useless to point out that the censors would have denied one thousandth of Aldrich's daring to any French picture on such a subject. American cinema is the only one in the world that can push criticism of its own institutions so far. Yet *Attack!* is not so much an anti-militarist or pacifist film as, once again, a moralistic work. Lieutenant Costa embodies the struggle of almost savage purity against a perverse social order based on compromise and hypocrisy.

Picnic

As for *Picnic* [adapted from the 1953 play by William Inge], its freshness, its gaiety, its exoticism, and the presence of the charming Kim Novak can all divert the viewer from the seriousness of its subject. But it requires only a bit of attention to discern in the film (the first by the young theater director Joshua Logan) an extraordinary sociological radiography of regional America. In images of stunning penetration and colorful vivacity, *Picnic* treats—at least for those who can read between the pictures—the subjects of marriage, work, wealth, poverty, celibacy, celebrity, and physical beauty in contemporary America.

I cite these three films because they are the most impressive of recent Hollywood products. Yet one will often find, even in American movies of lesser quality, the same social concerns, the same interest in men who struggle against their own civilization, whether in serious dramatic forms or in the apparently more superficial domain of comedy. (*L'Éducation nationale*, October 25, 1956)

Reality and Realism in American Films

Over the past two or three years, I have come to appreciate the value of a sociological analysis of American cinema, particularly concerning films like *Picnic* [1955, Joshua Logan] and *The Man in the Gray Flannel Suit* [1956, Nunnally Johnson]. In truth, after the eclipse of McCarthyism, the sociological strain resumes a tradition not so foreign to the grandeur of Hollywood, and of which we can find some brilliant illustrations going all the way back to the heroic era of silent cinema.

We often hear condemnation of American movies for their alleged unreality and the escapist nonsense that they offer up to their followers all around the world. Such criticism is undoubtedly partially valid, but it is superficial and uninformed. It misunderstands that the strength of this cinema lies in quite the opposite direction: if not exactly in its realism, at least in the close and vigorous relationship it has with American social reality. If it is true that American cinema elaborates upon reality to the point of occasionally turning it into a modern fairy tale, one must know how to trace the course of this particular sap, which, at least since the flowering of Technicolor, has roots deep in the American psyche. That said, I now have the opportunity to briefly comment on two opposite extremes of the artistic phenomenon presently under discussion, to somehow juxtapose both ends of an axis along which one may find the best of American cinema. My two emblematic films are *Bigger than Life* [1956, Nicholas Ray] and *Guys and Dolls* [1955, Joseph L. Mankiewicz].

Bigger than Life

The first picture is from Nicholas Ray, whom I have already praised for the astonishing *Rebel Without a Cause* [1955]. To tell the truth, I do not share the enthusiasm of some of my colleagues for *Bigger than Life*,

where I do not find the heartbreaking lyricism that allowed us to forget about certain weaknesses in the script of *Rebel Without a Cause*. By contrast, I am embarrassed by the overly calculated intelligence that presides in *Bigger than Life*, a film that does not possess the quality we expect from the director of *In a Lonely Place* [1950] and *They Live by Night* [1948].

Nonetheless, any argument concerning the relative value of *Bigger than Life* in Ray's *oeuvre* is beyond my scope here and would be off-topic. It is, in any case, a better than average movie and deserves to be seen, even if I have some reservations about this work. I want only to indicate the critical merit of the script and its chief protagonist. He is a provincial teacher who has a serious disease that obliges him to take cortisone. But at certain high doses this drug causes a psychological disorder, a kind of neurosis of pride and power. In a short time the unfortunate man becomes the terror of his family, treating his wife like a fool and his son as a non-entity. In his job, he undertakes an attack on modern pedagogical methods with an insolent authority and publicly advocates for a reform of education that amounts to dogmatic coercion. The teacher's transformation doesn't end here because, at the end of the day, taking himself for a modern-day Abraham, this cortisonal superman tries to murder his son.

Such a medical anecdote (taken from an actual news item) would amount to little more than a grand-guignolesque melodrama if Nicholas Ray had not been able to go straight to its social and moral core. For the insanity that seizes the main character of *Bigger than Life* is also, first and foremost, a kind of hyper-lucidity. He is crazy to think that he is a genius, but he is not entirely wrong to uncover the mediocrity in which he has been living until now and the fabric of illusion or hypocrisy that constitutes this provincial world. Apart from the criticism expressed by his hero, Nicholas Ray offers us a portrait of the family life of a provincial American educator, which is all the more remarkable because this is not the primary purpose of the film. Yet we can easily construct such a portrait out of the acute, sober, and precise details provided by the *mise-en-scène*.

Guys and Dolls

Guys and Dolls apparently has no connection with *Bigger than Life*, since it is a musical adaptation of a successful Broadway show. It tells us the story, a little risqué but very adroitly handled, of a pretty and conscientious Salvationist lass who agrees to go to dinner with a seductive gangster because of a wager: he will get a dozen habitual sinners to go to the under-attended Salvation Army Mission for its Thursday night meeting in return for her having dinner with him (which means the gangster will also win a $1,000 bet he has made with a big-time gambler).

Guys and Dolls is part of a Hollywood genre as defined as the western and exemplified by Fred Astaire before Gene Kelly. To treat it lightly would not be any less painful than to reduce the western to a piece of agreeable nonsense. In fact, musical comedy-romance is a genre that often combines spectacular choreographic invention with allusive but penetrating commentary on American society. In the future, movies like *Singin' in the Rain* [1952, Stanley Donen & Gene Kelly] and *The Band Wagon* [1953, Vincente Minnelli] may appear to the eyes of a historian, assisted by a well-informed sociologist, to be significant testaments—of no less value than literature—to the nature of mid-century American life.

So do not despise so-called minor genres because they seem to want to do nothing except amuse, and try to read reality elsewhere than in films whose "realism" is often little more than a form of doubly deceptive escape. (*L'Éducation nationale*, March 14, 1957)

Film Credits & Directors' Filmographies
(in order of discussion)

***David and Bathsheba* (1951)**
Director: Henry King
Screenplay: Philip Dunne
Cinematographer: Leon Shamroy
Editor: Barbara McLean
Music: Alfred Newman
Art Directors: George W. Davis, Lyle R. Wheeler
Costume Designer: Edward Stevenson
Running time: 116 minutes
Format: 35mm, in color
Cast: Gregory Peck (King David), Susan Hayward (Bathsheba), Kieron Moore (Uriah), Raymond Massey (Nathan), James Robertson Justice (Abishai), Jayne Meadows (Michal), John Sutton (Ira), Dennis Hoey (Joab), Gilbert Barnett (Absolom), Walter Talun (Goliath), Francis X. Bushman (King Saul), John Dodsworth (Ahithophel), Leo Pessin (Young David), Paul Newlan (Samuel), Allan Stone (Amnon), Holmes Herbert (Jesse), George Zucco (Egyptian Ambassador)

Henry King (1886-1982)
Little Mary Sunshine (1916)
The Mate of the Sally Ann (1917)
Powers That Prey (1918)
Where the West Begins (1919)
One Hour Before Dawn (1920)
Tol'able David (1921)

The Bond Boy (1922)
Fury (1923)
The White Sister (1923)
Romola (1924)
Stella Dallas (1925)
The Winning of Barbara Worth (1926)
The Magic Flame (1927)
The Woman Disputed (1928)
Hell Harbor (1930)
The Eyes of the World (1930)
Lightnin' (1930)
Merely Mary Ann (1931)
Over the Hill (1931)
The Woman in Room 13 (1932)
State Fair (1933)
I Loved You Wednesday (1933)
Marie Galante (1934)
One More Spring (1935)
Way Down East (1935)
The Country Doctor (1936)
Ramona (1936)
Lloyd's of London (1936)
Seventh Heaven (1937)
In Old Chicago (1937)
Alexander's Ragtime Band (1938)
Jesse James (1939)
Stanley and Livingstone (1939)
Little Old New York (1940)
Maryland (1940)
Chad Hanna (1940)
A Yank in the RAF (1941)
Remember the Day (1941)
The Black Swan (1942)
The Song of Bernadette (1943)
Wilson (1944)

A Bell for Adano (1945)
Margie (1946)
Captain from Castile (1947)
Deep Waters (1948)
Prince of Foxes (1949)
Twelve O'Clock High (1949)
The Gunfighter (1950)
I'd Climb the Highest Mountain (1951)
David and Bathsheba (1951)
The Snows of Kilimanjaro (1952)
Wait till the Sun Shines, Nellie (1952)
King of the Khyber Rifles (1953)
Untamed (1955)
Love Is a Many-Splendored Thing (1955)
Carousel (1956)
The Sun Also Rises (1957)
The Bravados (1958)
This Earth Is Mine (1959)
Beloved Infidel (1959)
Tender Is the Night (1962)

***Kangaroo* (1952)**
Director: Lewis Milestone
Screenplay: Martin Berkeley, Harry Kleiner
Cinematographer: Charles G. Clarke
Editor: Nick DeMaggio
Music: Sol Kaplan
Art Directors: Mark-Lee Kirk, Lyle R. Wheeler
Costume Designer: Edward Stevenson
Running time: 84 minutes
Format: 35mm, in color
Cast: Maureen O'Hara (Dell McGuire), Peter Lawford (Richard Connor), Finlay Currie (Michael McGuire), Richard Boone (John W. Gamble), Chips Rafferty (Trooper "Len" Leonard), Letty Craydon (Kathleen, McGuire's Housekeeper, Charles "Bud" Tingwell (Matt),

Frank Catchlove (Walter), John Fegan (Burke), Frank Ransome (Burton), Ron Whelan (Fenner)

Lewis Milestone (1895-1980)
Seven Sinners (1925)
The Caveman (1926)
The New Klondike (1926)
Two Arabian Knights (1927)
The Garden of Eden (1928)
The Racket (1928)
New York Nights (1929)
Betrayal (1929)
All Quiet on the Western Front (1930)
The Front Page (1931)
Rain (1932)
Hallelujah, I'm a Bum (1933)
The Captain Hates the Sea (1934)
Paris in Spring (1935)
Anything Goes (1936)
The General Died at Dawn (1936)
Of Mice and Men (1939)
The Night of Nights (1939)
Lucky Partners (1940)
My Life with Caroline (1941)
Edge of Darkness (1943)
The North Star (1943)
The Purple Heart (1944)
A Walk in the Sun (1945)
The Strange Love of Martha Ivers (1946)
Arch of Triumph (1948)
No Minor Vices (1948)
The Red Pony (1949)
Halls of Montezuma (1951)
Les Misérables (1952)
Kangaroo (1952)

Melba (1953)
They Who Dare (1954)
La vedova X (1955)
Pork Chop Hill (1959)
Ocean's 11 (1960)
Mutiny on the Bounty (1962)

***Quo Vadis* (1951)**
Director: Mervyn LeRoy
Screenplay: S. N. Behrman, Sonya Levien, & John Lee Martin, from the 1896 Polish novel of the same name by Henryk Sienkiewicz
Cinematographers: Robert Surtees, William V. Skall
Editor: Ralph E. Winters
Music: Miklós Rózsa
Art Directors: Edward C. Carfagno, Cedric Gibbons, William A. Horning
Costume Designer: Herschel McCoy
Running time: 171 minutes
Format: 35mm, in color
Cast: Robert Taylor (Marcus Vinicius), Deborah Kerr (Lygia), Leo Genn (Petronius), Peter Ustinov (Nero), Patricia Laffan (Poppaea), Finlay Currie (Peter), Abraham Sofaer (Paul), Marina Berti (Eunice), Buddy Baer (Ursus), Felix Aylmer (Plautius), Nora Swinburne (Pomponia), Ralph Truman (Tigellinus), Norman Wooland (Nerva), Peter Miles (Nazarius), Geoffrey Dunn (Terpnos), Nicholas Hannen (Seneca), D. A. Clarke-Smith (Phaon), Rosalie Crutchley (Acte), John Ruddock (Chilo), Arthur Walge (Croton), Elspeth March (Miriam), Strelsa Brown (Rufia), Alfredo Varelli (Lucan), Roberto Ottaviano (Flavius), William Tubbs (Anaxander), Pietro Tordi (Galba), Leslie Bradley (Hasta), Valentino Bruchi (Mirmillon), Clelia Matania (Parmenida), Giuseppe Rodi (Schipio), Lujo Sostarich (Charon), Walter Pidgeon (Narrator)

Mervyn LeRoy (1900-87)
No Place to Go (1927)

Naughty Baby (1928)
Little Johnny Jones (1929)
Show Girl in Hollywood (1930)
Little Caesar (1931)
Gentleman's Fate (1931)
Five Star Final (1931)
Tonight or Never (1931)
High Pressure (1932)
The Heart of New York (1932)
Two Seconds (1932)
Three on a Match (1932)
I Am a Fugitive from a Chain Gang (1932)
Hard to Handle (1933)
Elmer, the Great (1933)
Gold Diggers of 1933 (1933)
Tugboat Annie (1933)
The World Changes (1933)
Hi, Nellie! (1934)
Heat Lightning (1934)
Happiness Ahead (1934)
Sweet Adeline (1934)
Oil for the Lamps of China (1935)
Page Miss Glory (1935)
I Found Stella Parish (1935)
Anthony Adverse (1936)
Waterloo Bridge (1940)
Escape (1940)
Blossoms in the Dust (1941)
Unholy Partners (1941)
Johnny Eager (1941)
Random Harvest (1942)
Madame Curie (1943)
Thirty Seconds Over Tokyo (1944)
Without Reservations (1946)
Homecoming (1948)

Little Women (1949)
Any Number Can Play (1949)
East Side, West Side (1949)
Quo Vadis (1951)
Million Dollar Mermaid (1952)
Lovely to Look At (1952)
Latin Lovers (1953)
Rose Marie (1954)
Strange Lady in Town (1955)
The Bad Seed (1956)
Toward the Unknown (1956)
No Time for Sergeants (1958)
Home Before Dark (1958)
The FBI Story (1959)
Wake Me When It's Over (1960)
The Devil at 4 O'Clock (1961)
A Majority of One (1961)
Gypsy (1962)
Mary, Mary (1963)
Moment to Moment (1966)

***Queen Christina* (1933)**
Director: Rouben Mamoulian
Screenplay: S. N. Behrman, Ben Hecht, H. M. Harwood, Margaret P. Levino, Salka Viertel
Cinematographer: William H. Daniels
Editor: Blanche Sewell
Music: Herbert Stothart
Production Designer: Edgar G. Ulmer
Costume Designer: Adrian (a.k.a. Adrian Adolph Greenburg)
Running time: 99 minutes
Format: 35mm, in black and white
Cast: Greta Garbo (Christina, Queen of Sweden), John Gilbert (Antonio), Ian Keith (Count Magnus Gabriel De la Gardie), Lewis Stone (Axel Oxenstierna), Elizabeth Young (Countess Ebba Sparre), C.

Aubrey Smith (Aage), Reginald Owen (Charles X Gustav of Sweden), Georges Renavent (Chanut, the French Ambassador), Akim Tamiroff (Pedro), Edward Norris (Count Jacob), C. Montague Shaw (King Gustavus Adolphus), Barbara Barondess (Elsa), David Torrence (Archbishop), Gustav von Seyffertitz (General), Ferdinand Munier (Innkeeper)

Rouben Mamoulian (1897-1987)
Applause (1929)
City Streets (1931)
Dr. Jekyll and Mr. Hyde (1932)
Love Me Tonight (1932)
The Song of Songs (1933)
Queen Christina (1933)
We Live Again (1934)
Becky Sharp (1935)
The Gay Desperado (1936)
High, Wide, and Handsome (1937)
Golden Boy (1939)
The Mark of Zorro (1940)
Blood and Sand (1941)
Rings on Her Fingers (1942)
Summer Holiday (1948)
Silk Stockings (1957)

***Rythmetic* (1956)**
Director: Norman McLaren
Cinematographers: Norman McLaren, Evelyn Lambart
Running time: 9 minutes
Format: 35mm, in color

Norman McLaren (1914-87)
7 Till 5 (1933)
Love on the Wing (1939)
Boogie-Doodle (1940)

Dots (1940)
Hen Hop (1942)
Begone Dull Care (1949)
Neighbors (1952)
A Phantasy (1952)
Around Is Around (1953)
Blinkity Blank (1955)
Rythmetic (1956)
A Chairy Tale (1957)
Le Merle (1959)
Short and Suite (1959)
Lines: Horizontal (1962)
Christmas Cracker (1963)
Canon (1964)
Pas de deux (1968)
Synchromy (1971)
Ballet Adagio (1972)
Narcissus (1983)

***War and Peace* (1956)**
Director: King Vidor
Screenplay: Bridget Boland, Mario Camerini, Ennio De Concini, Gian Gaspare Napolitano, Ivo Perilli, Mario Soldati, King Vidor, & Robert Westerby, from the 1869 Russian novel by Leo Tolstoy
Cinematographer: Jack Cardiff
Editor: Leo Cattozzo
Music: Nino Rota
Art Director: Mario Chiari
Costume Designer: Maria De Matteis
Running time: 208 minutes
Format: 35mm, in color
Cast: Audrey Hepburn (Natasha Rostova), Henry Fonda (Count Pierre Bezukhov), Mel Ferrer (Prince Andrei Bolkonsky), Oskar Homolka (General Mikhail Kutuzov), Anita Ekberg (Hélène Kuragina), Vittorio Gassman (Anatole Kuragin), Herbert Lom (Napoleon Bonaparte),

Helmut Dantine (Dolokhov), Tullio Carminati (Prince Vasily Kuragin), Barry Jones (Count Rostov), Milly Vitale (Lisa Bolkonskaya), Lea Seidl (Countess Rostov), Anna Maria Ferrero (Maria Bolkonskaya), Wilfrid Lawson (Prince Bolkonsky), May Britt (Sonya Rostova), Jeremy Brett (Nicholas Rostov), John Mills (Platon Karatayev), Patrick Crean (Denisov), Sean Barrett (Petya Rostov), Gertrude Flynn (Mariya Peronskaya), Marisa Allasio (Matrosha), Vincent Barbi (Balaga), Guido Celano (Victor), Andrea Fantasia (Constand), Stephen Lang (Tichon), Marianne Leibl (Vera), Alberto Lolli (Prokofi), Celia Matania (Mademoiselle Georges), Richard McNamara (De Beausset), Teresa Pellati (Ludmila), Savo Raskovitch (Czar Alexander), Gualtiero Tumiati (Count Bezukhov), Maria Zanoli (Mavra), Enrico Maria Salerno (Narrator)

King Vidor (1894-1982)
The Turn in the Road (1919)
Better Times (1919)
The Other Half (1919)
Poor Relations (1919)
The Jack-Knife Man (1920)
The Family Honor (1920)
The Sky Pilot (1921)
Love Never Dies (1921)
Conquering the Woman (1922)
Woman, Wake Up (1922)
The Real Adventure (1922)
Dusk to Dawn (1922)
Peg o' My Heart (1922)
The Woman of Bronze (1923)
Three Wise Fools (1923)
Wild Oranges (1924)
Happiness (1924)
Wine of Youth (1924)
His Hour (1924)
The Wife of the Centaur (1924)

Proud Flesh (1925)
The Big Parade (1925)
La Bohème (1926)
Bardelys the Magnificent (1926)
The Crowd (1928)
The Patsy, a.k.a. *The Politic Flapper* (1928)
Show People (1928)
Hallelujah (1929)
Not So Dumb (1930)
Billy the Kid (1930)
Street Scene (1931)
The Champ (1931)
Bird of Paradise (1932)
Cynara, a.k.a. *I Was Faithful* (1932)
The Stranger's Return (1933)
Our Daily Bread (1934)
The Wedding Night (1935)
So Red the Rose (1935)
The Texas Rangers (1936)
Stella Dallas (1937)
The Citadel (1938)
Northwest Passage (1940)
Comrade X (1940)
H.M. Pulham, Esq. (1941)
An American Romance (1944)
Duel in the Sun (1946)
A Miracle Can Happen, a.k.a. *On Our Merry Way* (1948)
The Fountainhead (1949)
Beyond the Forest (1949)
Lightning Strikes Twice (1951)
Japanese War Bride (1952)
Ruby Gentry (1952)
Man Without a Star (1955)
War and Peace (1956)
Solomon and Sheba (1959)

***Lust for Life* (1956)**
Director: Vincente Minnelli
Screenplay: Norman Corwin, from the 1934 novel of the same name by Irving Stone
Cinematographers: Russell Harlan, Freddie Young
Editor: Adrienne Fazan
Music: Miklós Rózsa
Art Directors: E. Preston Ames, Cedric Gibbons, Hans Peters
Costume Designer: Walter Plunkett
Running time: 122 minutes
Format: 35mm, in color
Cast: Kirk Douglas (Vincent van Gogh), Anthony Quinn (Paul Gauguin), James Donald (Theo van Gogh), Pamela Brown (Christine), Everett Sloane (Dr. Paul Gachet), Henry Daniell (Theodorus van Gogh), Madge Kennedy (Anna Cornelia van Gogh), Noel Purcell (Anton Mauve), Niall MacGinnis (Roulin), Jill Bennett (Willemien), Lionel Jeffries (Dr. Peyron), Laurence Naismith (Dr. Bosman), Eric Pohlmann (Colbert), Jeanette Sterke (Cornelia "Kay" Vos-Stricker), Toni Gerry (Johanna van Gogh-Bonger), Wilton Graff (Rev. Stricker), David Horne (Rev. Peeters), Noel Howlett (Commissioner Van Den Berghe), Ronald Adam (Commissioner De Smet), John Ruddock (Ducrucq), Julie Robinson (Rachel), David Leonard (Camille Pissarro), William Phipps (Emile Bernard), David Bond (Seurat), Frank Perls (Père Tanguy), Laurence Badie (Adeline Ravoux), Jerry Bergen (Henri de Toulouse-Lautrec), Rex Evans (Durand-Ruel), Marion Ross (Sister Clothilde), Mitzi Blake (Elizabeth), Anthony Eustrel (Tersteeg), Fred Johnson (Cordan), Mickey Maga (Jan), Alec Mango (Dr. Rey), Milicent Patrick (Julie), Aaron Saxon (Louis)

Vincente Minnelli (1903-86)
Cabin in the Sky (1943)
I Dood It (1943)
Meet Me in St. Louis (1944)
The Clock (1945)
Yolanda and the Thief (1945)

Undercurrent (1946)
The Pirate (1948)
Madame Bovary (1949)
Father of the Bride (1950)
Father's Little Dividend (1951)
An American in Paris (1951)
The Bad and the Beautiful (1952)
The Band Wagon (1953)
The Long, Long Trailer (1954)
Brigadoon (1954)
The Cobweb (1955)
Kismet (1955)
Lust for Life (1956)
Tea and Sympathy (1956)
Designing Woman (1957)
Gigi (1958)
The Reluctant Debutante (1958)
Some Came Running (1958)
Home from the Hill (1960)
Bells Are Ringing (1960)
The Four Horsemen of the Apocalypse (1962)
Two Weeks in Another Town (1962)
The Courtship of Eddie's Father (1963)
Goodbye Charlie (1964)
The Sandpiper (1965)
On a Clear Day You Can See Forever (1970)
A Matter of Time (1976)

***Paths of Glory* (1957)**
Director: Stanley Kubrick
Screenplay: Stanley Kubrick, Calder Willingham, & Jim Thompson, from the 1914 novel of the same name by Humphrey Cobb
Cinematographer: George Krause
Editor: Eva Kroll
Music: Gerald Fried

Art Director: Ludwig Reiber
Costume Designer: Ilse Dubois
Running time: 88 minutes
Format: 35mm, in black and white
Cast: Kirk Douglas (Colonel Dax, commanding officer, 701st Infantry Regiment), Ralph Meeker (Corporal Philippe Paris, 701st Infantry Regiment), Adolphe Menjou (Major General Georges Broulard, corps commander), George Macready (Brigadier General Paul Mireau, divisional commander), Wayne Morris (Lieutenant Roget, company commander, 701st Infantry Regiment, Richard Anderson (Major Saint-Auban, Mireau's aide-de-camp), Joseph Turkel (Private Pierre Arnaud, 701st Infantry Regiment), Susanne Christian, a.k.a. Christiane Kubrick (German Singer), Jerry Hausner (Café Proprietor), Peter Capell (Chief Judge of the Court Martial and Narrator), Emile Meyer (Father Duprée), Bert Freed (Staff Sergeant Boulanger, 701st Infantry Regiment), Kem Dibbs (Private Lejeune, 701st Infantry Regiment), Timothy Carey (Private Maurice Ferol, 701st Infantry Regiment), Fred Bell (Shell-Shocked Soldier), John Stein (Captain Rousseau, artillery battery commander), Harold Benedict (Captain Nichols, artillery spotter), James B. Harris (Private in Attack), Leon Briggs (Captain Sancy), Paul Bös (Major Gouderc), Wally Friedrichs (Colonel De Guerville), Ira Moore (Captain Renouart), Marshall Rainer (Private Duval), Roger Vagnoid (Café Owner)

Stanley Kubrick (1928-99)
Fear and Desire (1953)
Killer's Kiss (1955)
Paths of Glory (1957)
Spartacus (1960)
Lolita (1962)
Dr. Strangelove (1964)
2001: A Space Odyssey (1968)
A Clockwork Orange (1971)
Barry Lyndon (1975)
The Shining (1980)

Full Metal Jacket (1987)
Eyes Wide Shut (1999)

***The Little Foxes* (1941)**
Director: William Wyler
Screenplay: Lillian Hellman, from her 1939 play of the same name
Cinematographer: Gregg Toland
Editor: Daniel Mandell
Music: Meredith Willson
Production Designer: Stephen Goosson
Costume Designer: Orry-Kelly (a.k.a. Orry George Kelly)
Running time: 115 minutes
Format: 35 mm, in black and white
Cast: Bette Davis (Regina Giddens), Herbert Marshall (Horace Giddens), Teresa Wright (Alexandra Giddens), Richard Carlson (David Hewitt), Dan Duryea (Leo Hubbard), Patricia Collinge (Birdie Hubbard), Charles Dingle (Ben Hubbard), Carl Benton Reid (Oscar Hubbard), Jessica Grayson (Addie), John Marriott (Cal), Russell Hicks (William Marshall), Lucien Littlefield (Sam Manders), Virginia Brissac (Mrs. Lucy Hewitt), Terry Nibert (Julia Jordan), Henry Thomas (Harold More), Charles R. Moore (Simon), Al Bridge (Dawson)

William Wyler (1902-81)
Lazy Lightning (1926)
The Stolen Ranch (1926)
Blazing Days (1927)
Shooting Straight (1927)
Hard Fists (1927)
The Border Cavalier (1927)
Desert Dust (1927)
Thunder Riders (1928)
Anybody Here Seen Kelly? (1928)
The Shakedown (1929)
The Love Trap (1929)
Hell's Heroes (1930)

The Storm (1930)
A House Divided (1931)
Tom Brown of Culver (1932)
Private Jones (1933)
Her First Mate (1933)
Counsellor at Law (1933)
Glamour (1934)
The Good Fairy (1935)
The Gay Deception (1935)
Barbary Coast (1935)
These Three (1936)
Dodsworth (1936)
Come and Get It (1936)
Dead End (1937)
Jezebel (1938)
Wuthering Heights (1939)
The Westerner (1940)
The Letter (1940)
The Little Foxes (1941)
Mrs. Miniver (1942)
The Memphis Belle: A Story of a Flying Fortress (1944)
The Fighting Lady (1944)
The Best Years of Our Lives (1946)
Thunderbolt (1947)
The Heiress (1949)
Detective Story (1951)
Carrie (1952)
Roman Holiday (1953)
The Desperate Hours (1955)
Friendly Persuasion (1956)
The Big Country (1958)
Ben-Hur (1959)
The Children's Hour (1961)
The Collector (1965)
How to Steal a Million (1966)

Funny Girl (1968)
The Liberation of L. B. Jones (1970)

***Citizen Kane* (1941)**
Director: Orson Welles
Screenplay: Herman J. Mankiewicz, Orson Welles, John Houseman
Cinematographer: Gregg Toland
Editors: Robert Wise, Mark Robson
Music: Bernard Herrmann
Art Directors: Van Nest Polglaise, Perry Ferguson
Costume Designer: Edward Stevenson
Running time: 119 minutes
Format: 35 mm, in black and white
Cast: Orson Welles (Charles Foster Kane), Joseph Cotten (Jedediah Leland), Everett Sloane (Bernstein), Dorothy Comingore (Susan Alexander), Ray Collins (Jim Getty), William Alland (Jerry Thompson/Newsreel Narrator), Agnes Moorehead (Mary Kane), Ruth Warrick (Emily Norton), George Coulouris (Walter Parks Thatcher), Erskine Sandford (Herbert Carter), Harry Shannon (Jim Kane, Kane's father), Philip Van Zandt (Rawlston), Paul Stewart (Raymond), Fortunio Bonanova (Signor Matiste), Georgia Backus (Curator of Thatcher Library), Irving Mitchell (Dr. Corey), Edith Evanson (Nurse)

Orson Welles (1915-85)
Citizen Kane (1941)
The Magnificent Ambersons (1942)
The Stranger (1946)
The Lady from Shanghai (1947)
Macbeth (1948)
Othello (1952)
Mr. Arkadin (1955)
Touch of Evil (1958)
The Trial (1962)
Chimes at Midnight (1965)
The Immortal Story (1968)

***Sunset Boulevard* (1950)**
Director: Billy Wilder
Screenplay: Charles Brackett, Billy Wilder, D. M. Marshman, Jr.
Cinematographer: John F. Seitz
Editor: Arthur Schmidt
Music: Franz Waxman
Art Directors: Hans Dreier, John Meehan
Costume Designer: Edith Head
Running time: 110 minutes
Format: 35mm, in black and white
Cast: William Holden (Joe Gillis), Gloria Swanson (Norma Desmond), Erich von Stroheim (Max von Mayerling), Nancy Olson (Betty Schaefer), Fred Clark (Sheldrake), Lloyd Gough (Morino), Jack Webb (Artie Green), Franklyn Farnum (Undertaker), Larry J. Blake (Finance man #1), Charles Dayton (Finance man #2), Cecil B. DeMille (Himself), Hedda Hopper (Herself), Buster Keaton (Bridge player), Anna Q. Nilsson (Bridge player), H. B. Warner (Bridge player), Ray Evans (Himself, pianist at Artie's party), Jay Livingston (Himself, pianist at Artie's party)

Billy Wilder (1906-2002)
Mauvaise Graine, a.k.a. *Bad Seed* (1934)
The Major and the Minor (1942)
Five Graves to Cairo (1943)
Double Indemnity (1944)
The Lost Weekend (1945)
Death Mills (1945)
The Emperor Waltz (1948)
A Foreign Affair (1948)
Sunset Boulevard (1950)
Ace in the Hole (1951)
Stalag 17 (1953)
Sabrina (1954)
The Seven Year Itch (1955)
The Spirit of St. Louis (1957)

Love in the Afternoon (1957)
Witness for the Prosecution (1957)
Some Like It Hot (1959)
The Apartment (1960)
One, Two, Three (1961)
Irma la Douce (1963)
Kiss Me, Stupid (1964)
The Fortune Cookie (1966)
The Private Life of Sherlock Holmes (1970)
Avanti! (1972)
The Front Page (1974)
Fedora (1978)
Buddy Buddy (1981)

***Sullivan's Travels* (1941)**
Director: Preston Sturges
Screenplay: Preston Sturges
Cinematographer: John F. Seitz
Editor: Stuart Gilmore
Music: Charles Bradshaw, Leo Shuken
Art Directors: Hans Dreier, Earl Hedrick
Costume Designer: Edith Head
Running time: 90 minutes
Format: 35 mm, in black and white
Cast: Joel McCrea (John L. Sullivan), Veronica Lake (The Girl), Robert Warwick (Mr. LeBrand), William Demarest (Mr. Jones), Franklin Pangborn (Mr. Casalsis), Porter Hall (Mr. Hadrian), Byron Foulger (Mr. Valdelle), Margaret Hayes (Secretary), Robert Greig (Sullivan's butler), Eric Blore (Sullivan's valet), Torben Meyer (The doctor), Victor Potel (Cameraman), Richard Webb (Radioman), Charles Moore (Black chef), Almira Sessions (Ursula), Esther Howard (Miz Zeffie), Frank Moran (Tough chauffeur), Georges Renavent (Old tramp), Harry Rosenthal (The Trombenick), Al Bridge (The Mister), Jimmy Conlin (Trusty), Jan Buckingham (Mrs. Sullivan), Robert Winkler (Bud), Chick Collins (Capital), Jimmie Dundee (Labor), Dewey Robinson

(Charlie, sheriff), George Anderson (Sullivan's ex-manager), Jester Hairston (Charlie, church projectionist)

Preston Sturges (1898-1959)
The Great McGinty (1940)
Christmas in July (1940)
The Lady Eve (1941)
Sullivan's Travels (1941)
The Palm Beach Story (1942)
The Miracle of Morgan's Creek (1944)
Hail the Conquering Hero (1944)
The Great Moment (1944)
The Sin of Harold Diddlebock, a.k.a. *Mad Wednesday* (1947)
Unfaithfully Yours (1948)
The Beautiful Blonde from Bashful Bend (1949)
The French, They Are a Funny Race, a.k.a. *The Diary of Major Thompson* (1955)

***The Racket* (1951)**
Director: John Cromwell
Screenplay: William Wister Haines & W. R. Burnett, from the 1927 play of the same name by Bartlett Cormack
Cinematographer: George E. Diskant
Editor: Sherman Todd
Music: Paul Sawtell
Art Directors: Albert S. D'Agostino, Jack Okey
Costume Designer: Michael Woulfe
Running time: 88 minutes
Format: 35mm, in black and white
Cast: Robert Mitchum (Captain Thomas McQuigg), Lizabeth Scott (Irene Hayes), Robert Ryan (Nick Scanlon), William Talman (Officer Bob Johnson), Ray Collins (District Attorney Mortimer X. Welch), Joyce MacKenzie (Mary McQuigg), Robert Hutton (Dave Ames), Virginia Huston (Lucy Johnson), William Conrad (Detective Sergeant Turk), Walter Sande (Precinct Sgt. Jim Delaney), Les Tremayne (Harry

Craig, Crime Commission chief investigator), Don Porter (R. G. Connolly), Walter Baldwin (Booking Sgt. Sullivan), Brett King (Joe Scanlon), Richard Karlan (Breeze Enright), Tito Vuolo (Tony, Nick's Barber)

John Cromwell (1887-1979)
The Mighty (1929)
The Dance of Life (1929)
Close Harmony (1929)
Tom Sawyer (1930)
Street of Chance (1930)
For the Defense (1930)
The Texan (1930)
The Vice Squad (1931)
Scandal Sheet (1931)
Unfaithful (1931)
Rich Man's Folly (1931)
The World and the Flesh (1932)
Double Harness (1933)
Sweepings (1933)
Ann Vickers (1933)
The Silver Cord (1933)
Spitfire (1934)
Of Human Bondage (1934)
This Man Is Mine (1934)
The Fountain (1934)
Jalna (1935)
I Dream Too Much (1935)
Village Tale (1935)
Banjo on My Knee (1936)
To Mary–With Love (1936)
Little Lord Fauntleroy (1936)
The Prisoner of Zenda (1937)
Algiers (1938)
The Adventures of Marco Polo (1938)

Made for Each Other (1939)
In Name Only (1939)
Abe Lincoln in Illinois (1940)
Victory (1941)
So Ends Our Night (1941)
Son of Fury (1942)
Since You Went Away (1944)
The Enchanted Cottage (1945)
Anna and the King of Siam (1946)
Dead Reckoning (1947)
Night Song (1948)
Caged (1950)
The Company She Keeps (1951)
The Racket (1951)
The Goddess (1958)
The Scavengers (1959)
A Matter of Morals (1961)

***On Dangerous Ground* (1951)**
Director: Nicholas Ray
Screenplay: A. I. Bezzerides & Nicholas Ray, from the 1945 novel *Mad with Much Heart*, by Gerald Butler
Cinematographer: George E. Diskant
Editor: Roland Gross
Music: Bernard Herrmann
Art Directors: Ralph Berger, Albert S. D'Agostino
Running time: 82 minutes
Format: 35mm, in black and white
Cast: Ida Lupino (Mary Malden), Robert Ryan (Jim Wilson), Ward Bond (Walter Brent), Charles Kemper (Pop Daly), Anthony Ross (Pete Santos), Ed Begley (Capt. Brawley), Ian Wolfe (Sheriff Carrey), Sumner Williams (Danny Malden), Gus Schilling (Lucky), Frank Ferguson (Willows), Cleo Moore (Myrna Bowers), Olive Carey (Mrs. Brent)

Nicholas Ray (1911-79)
They Live By Night (1948)
A Woman's Secret (1949)
Knock on Any Door (1949)
Roseanna McCoy (1949)
Born To Be Bad (1950)
In a Lonely Place (1950)
On Dangerous Ground (1951)
Flying Leathernecks (1951)
The Lusty Men (1952)
Johnny Guitar (1954)
Run for Cover (1955)
Rebel Without a Cause (1955)
Hot Blood (1956)
Bigger Than Life (1956)
The True Story of Jesse James (1957)
Bitter Victory (1957)
Wind Across the Everglades (1958)
Party Girl (1958)
The Savage Innocents (1960)
King of Kings (1961)
55 Days at Peking (1963)
We Can't Go Home Again (1976)

***The World in His Arms* (1952)**
Director: Raoul Walsh
Screenplay: Borden Chase & Horace McCoy, from the 1946 novel of the same name by Rex Beach
Cinematographer: Russell Metty
Editor: Frank Gross
Music: Frank Skinner
Art Directors: Alexander Golitzen, Bernard Herzbrun
Costume Designer: Bill Thomas
Running time: 104 minutes
Format: 35mm, in color

Cast: Gregory Peck (Captain Jonathan Clark), Ann Blyth (Countess Marina Selanova), Anthony Quinn (Portugee), John McIntire (Deacon Greathouse), Carl Esmond (Prince Semyon), Sig Ruman (General Ivan Vorashilov), Gregory Gaye (Colonel Paul Shushaldin), Andrea King (Mamie), Eugenie Leontovich (Anna Selanova), Bill Radovitch (Ogeechuk, Eskimo crewman), Rhys Williams (Eben Cleggett), Bryan Forbes (William Cleggett), Hans Conried (Eustace, hotel clerk), Henry Kulky (Peter, Russian servant), Roman Arnoldoff (Captain Feodor), Frederic Berest (Cossack Officer), Peter Chong (Wung Lo), Hugh Prosser (Mounted Cossack officer), Leo Mostovoy (Nicholas)

Raoul Walsh (1887-1980)
The Life of General Villa (1914)
The Bowery (1914)
Regeneration (1915)
Peer Gynt (1915)
Carmen (1915)
The Buried Hand (1915)
Siren of Hell (1915)
The Silent Lie, a.k.a. *Camille of the Yukon* (1917)
*The Serpen*t (1916)
Blue Blood and Red (1916)
Pillars of Society (1916)
The Honor System (1917)
The Innocent Sinner (1917)
Betrayed (1917)
The Conqueror (1917)
This Is the Life (1917)
The Pride of New York (1917)
The Woman and the Law (1918)
On the Jump (1918)
The Prussian Cur (1918)
Every Mother's Son (1918)
I'll Say So (1918)
Evangeline (1919)

Should a Husband Forgive? (1919)
The Strongest (1920)
The Deep Purple (1920)
From Now On (1920)
The Oath (1921)
Serenade (1921)
Kindred of the Dust (1922)
Lost and Found on a South Sea Island (1923)
The Thief of Bagdad (1924)
The Spaniard (1925)
East of Suez (1925)
The Wanderer (1925)
What Price Glory (1926)
The Lucky Lady (1926)
The Lady of the Harem (1926)
The Loves of Carmen (1927)
The Monkey Talks (1927)
Sadie Thompson (1928)
The Red Dance (1928)
Me, Gangster (1928)
The Cock-Eyed World (1929)
Hot for Paris (1929)
The Big Trail (1930)
The Man Who Came Back (1931)
The Yellow Ticket (1931)
Women of All Nations (1931)
Wild Girl (1932)
Me and My Gal (1932)
The Bowery (1933)
Sailor's Luck (1933)
Hello, Sister (1933)
Going Hollywood (1933)
Under Pressure (1935)
Baby Face Harrington (1935)
Every Night at Eight (1935)

Klondike Annie (1936)
Big Brown Eyes (1936)
Spendthrift (1936)
O.H.M.S., a.k.a. *You're in the Army Now* (1937)
When Thief Meets Thief (1937)
Artists & Models (1937)
Hitting a New High (1937)
Jump for Glory (1937)
College Swing (1938)
St. Louis Blues (1939)
The Roaring Twenties (1939)
Dark Command (1940)
They Drive by Night (1940)
High Sierra (1941)
The Strawberry Blonde (1941)
They Died with Their Boots On (1941)
Manpower (1941)
Desperate Journey (1942)
Gentleman Jim (1942)
Background to Danger (1943)
Northern Pursuit (1943)
Uncertain Glory (1944)
Objective, Burma! (1945)
Salty O'Rourke (1945)
The Horn Blows at Midnight (1945)
The Man I Love (1947)
Pursued (1947)
Cheyenne (1947)
Silver River (1948)
Fighter Squadron (1948)
White Heat (1949)
One Sunday Afternoon (1948)
Colorado Territory (1949)
Captain Horatio Hornblower R.N. (1951)
Distant Drums (1951)

Along the Great Divide (1951)
Blackbeard, the Pirate (1952)
Glory Alley (1952)
The World in His Arms (1952)
Gun Fury (1953)
A Lion Is in the Streets (1953)
The Lawless Breed (1953)
Sea Devils (1953)
Saskatchewan (1954)
O'Rourke of the Royal Mounted (1954)
Battle Cry (1955)
The Tall Men (1955)
The Revolt of Mamie Stover (1956)
The King and Four Queens (1956)
Band of Angels (1957)
The Sheriff of Fractured Jaw (1958)
The Naked and the Dead (1958)
A Private Affair (1959)
Esther and the King (1960)
Marines, Let's Go (1961)
A Distant Trumpet (1964)

***Fort Apache* (1948)**
Director: John Ford
Screenplay: Frank S. Nugent, from the 1947 story "Massacre," by James Warner Bellah
Cinematographer: Archie Stout
Editor: Jack Murray
Music: Richard Hageman
Art Director: James Basevi
Costume Designer: D. R. O. Hatswell
Running time: 128 minutes
Format: 35mm, in black and white
Cast: John Wayne (Capt. Kirby York), Henry Fonda (Lt. Col. Owen Thursday), Ward Bond (Sgt. Major Michael O'Rourke), Shirley Temple

(Miss Philadelphia Thursday), George O'Brien (Capt. Sam Collingwood), John Agar (2nd Lt. Michael Shannon "Mickey" O'Rourke), Pedro Armendáriz (Sgt. Beaufort), Victor McLaglen (Sgt. Festus Mulcahy), Anna Lee (Mrs. Emily Collingwood), Irene Rich (Mrs. Mary O'Rourke), Dick Foran (Sgt. Quincannon), Guy Kibbee (Capt. Dr. Wilkens), Grant Withers (Silas Meacham), Jack Pennick (Sgt. Daniel Schattuck), Miguel Inclán (Cochise)

John Ford (1894-1973)
Arrowsmith (1931)
Airmail (1932)
Flesh (1932)
Pilgrimage (1933)
Doctor Bull (1933)
The Lost Patrol (1934)
The World Moves On (1934)
Judge Priest (1934)
The Whole Town's Talking (1935)
The Informer (1935)
Steamboat Bill (1935)
Steamboat Round the Bend (1935)
The Prisoner of Shark Island (1936)
Mary of Scotland (1936)
The Plough and the Stars (1936)
Wee Willie Winkie (1937)
The Hurricane (1937)
Four Men and a Prayer (1938)
Submarine Patrol (1938)
Stagecoach (1939)
Young Mr. Lincoln (1939)
Drums Along the Mohawk (1939)
The Grapes of Wrath (1940)
The Long Voyage Home (1940)
Tobacco Road (1941)
How Green Was My Valley (1941)

They Were Expendable (1945)
My Darling Clementine (1946)
The Fugitive (1947)
Fort Apache (1948)
3 Godfathers (1948)
She Wore a Yellow Ribbon (1949)
Wagon Master (1950)
Rio Grande (1950)
When Willie Comes Marching Home (1950)
The Quiet Man (1952)
What Price Glory (1952)
The Sun Shines Bright (1953)
Mogambo (1953)
The Long Gray Line (1955)
Mister Roberts (1955)
The Searchers (1956)
The Wings of Eagles (1957)
The Rising of the Moon (1957)
The Last Hurrah (1958)
Gideon's Day, a.k.a. *Gideon of Scotland Yard* (1958)
The Horse Soldiers(1959)
Sergeant Rutledge (1960)
Two Rode Together (1961)
The Man Who Shot Liberty Valance (1962)
Donovan's Reef (1963)
Cheyenne Autumn (1964)
7 Women (1966)

***Picnic* (1955)**
Director: Joshua Logan
Screenplay: Daniel Taradash, from the 1953 play of the same name by William Inge
Cinematographer: James Wong Howe
Editors: William A. Lyon, Charles Nelson
Music: George Duning

Production Designer: Jo Mielziner
Costume Designer: Jean Louis
Running time: 115 minutes
Format: 35mm, in color
Cast: William Holden (Hal Carter), Kim Novak (Marjorie "Madge" Owens), Betty Field (Flo Owens), Susan Strasberg (Millie Owens), Cliff Robertson (Alan Benson), Rosalind Russell (Miss Rosemary Sydney), Arthur O'Connell (Howard Bevans), Verna Felton (Helen Potts), Reta Shaw (Irma Kronkite), Raymond Bailey (Mr. Benson), Nick Adams (Bomber), Elizabeth Wilson (Christine Schoenwalder)

Joshua Logan (1908-88)
I Met My Love Again (1938)
Picnic (1955)
Bus Stop (1956)
Sayonara (1957)
South Pacific (1958)
Tall Story (1960)
Fanny (1961)
Ensign Pulver (1964)
Camelot (1967)
Paint Your Wagon (1969)

***Guys and Dolls* (1955)**
Director: Joseph L. Mankiewicz
Screenplay: Joseph L. Mankiewicz & Ben Hecht, from the 1950 musical play of the same name by Abe Burrows & Jo Swerling
Cinematographer: Harry Stradling
Editor: Daniel Mandell
Music: Frank Loesser
Production Designer: Oliver Smith
Costume Designer: Irene Sharaff
Running time: 150 minutes
Format: 35mm, in color

Cast: Marlon Brando (Sky Masterson), Jean Simmons (Sister Sarah Brown), Frank Sinatra (Nathan Detroit), Vivian Blaine (Miss Adelaide), Stubby Kaye (Nicely-Nicely Johnson), Robert Keith (Lt. Brannigan), Sheldon Leonard (Harry the Horse), Regis Toomey (Arvide Abernathy), B. S. Pully (Big Jule), Johnny Silver (Benny Southstreet), Veda Ann Borg (Laverne), Mary A. Hokanson (Agatha), Danny Dayton (Rusty Charlie), George E. Stone (Society Max), Joe McTurk (Angie the Ox), The Goldwyn Girls (The Hot Box Girls, including June Kirby, Pat Sheehan, and Larri Thomas)

Joseph L. Mankiewicz (1909-93)
Dragonwyck (1946)
Somewhere in the Night (1946)
The Late George Apley (1947)
The Ghost and Mrs. Muir (1947)
Escape (1948)
A Letter to Three Wives (1949)
House of Strangers (1949)
No Way Out (1950)
All About Eve (1950)
People Will Talk (1951)
5 Fingers (1952)
Julius Caesar (1953)
The Barefoot Contessa (1954)
Guys and Dolls (1955)
The Quiet American (1958)
Suddenly, Last Summer (1959)
Cleopatra (1963)
The Honey Pot (1967)
There Was a Crooked Man ... (1970)
Sleuth (1972)

Illustrations



David and Bathsheba (1951), Henry King



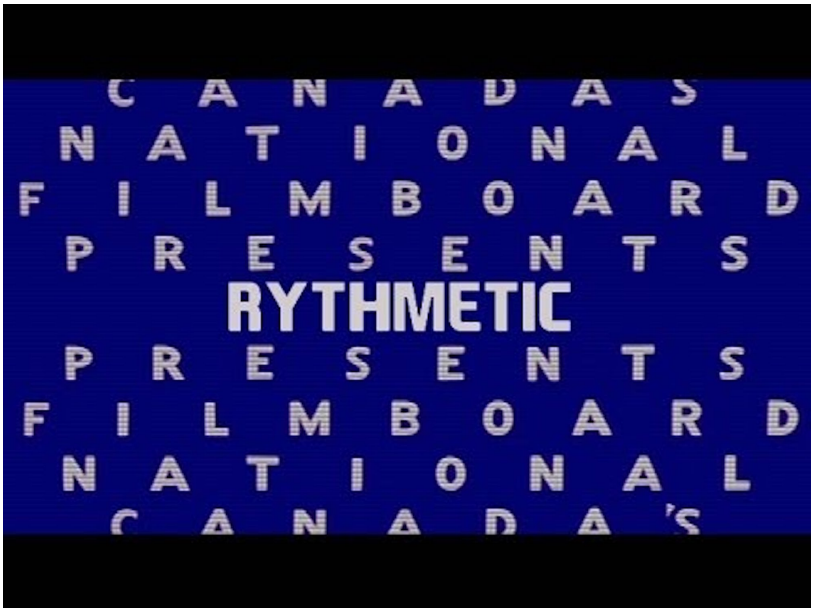
Kangaroo (1952), Lewis Milestone



Quo Vadis (1951), Mervyn LeRoy



Queen Christina (1933), Rouben Mamoulian



Above: *Rythmetic* (1956), Norman McLaren
Below: *War and Peace* (1956), King Vidor





Lust for Life (1956), Vincente Minnelli



Paths of Glory (1957), Stanley Kubrick



Christmas in July (1940), Preston Sturges



The Little Foxes (1941), William Wyler



Citizen Kane (1941), Orson Welles



The Magnificent Ambersons (1942), Orson Welles



Sunset Boulevard (1950), Billy Wilder



Sullivan's Travels (1941), Preston Sturges



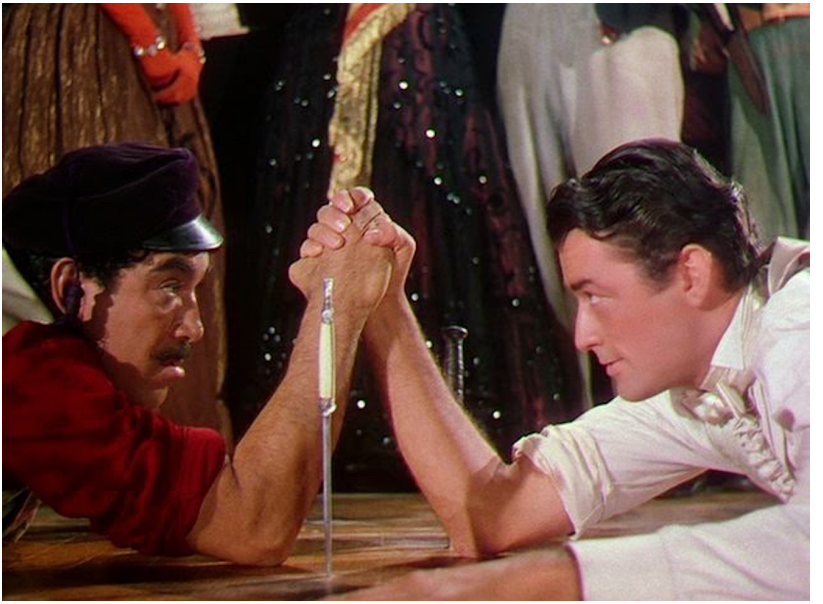
The Racket (1951), John Cromwell



Detective Story (1951), William Wyler



On Dangerous Ground (1951), Nicholas Ray



The World in His Arms (1952), Raoul Walsh



Fort Apache (1948), John Ford



Western Union (1941), Fritz Lang



Attack! (1956), Robert Aldrich



The Man in the Gray Flannel Suit (1956), Nunnally Johnson



Picnic (1955), Joshua Logan



Bigger than Life (1956), Nicholas Ray



Guys and Dolls (1955), Joseph L. Mankiewicz

A Bazin Bibliography

Comprehensive Bibliography of Articles on American Film by Bazin
(Arranged Alphabetically By Title)

Bazin wrote, in total, around 2,600 articles, essays, and reviews, in *Le Parisien libéré*, *L'Esprit*, *France-Observateur* (*L'Observateur*), *Cahiers du cinéma*, *Radio-Cinéma-Télévision* (*Télérama*), *L'Éducation nationale*, *Arts*, *D.O.C. Éducation populaire* (*Peuple et Culture*), *L'Écran français*, *Les Temps modernes*, *Ciné-club*, *L'Information universitaire*, *L'âge nouveau*, *Revue du cinéma*, *Courrier de l'étudiant*, *Poésie 45*, and *Revue des lettres modernes*, among other journals, magazines, newspapers, and weeklies.

Some of the following citations are incomplete because I did not have every article in hand as I was preparing this bibliography: a number of them therefore either do not have a page range or the volume or issue number is missing. In all cases, however, the article can be located on the basis of the information provided. When films are cited, the French title is given first and then the film's title in its original language, English; the film's title is followed by its director's name and the year of release (or the year of the film's making, if the date of release is followed by another date in parentheses).

"À Biarritz." [*L'Homme du Sud* (*The Southerner*)]." *Le Parisien libéré*, 1519 (August 2, 1949), 2,000 characters.
film analyzed: *Homme du Sud (L')/The Southerner*, Renoir, Jean, 1945.

"À Bruxelles, William Wyler ... fait du cinéma et le festival révèle les paysages." *Le Parisien libéré*, 859 (June 21, 1947), 1,300 characters.
film cited: *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946.

"À Cannes, les Américains avec *La Loi du seigneur* [*Friendly Persuasion*] ont abattu leur dernière carte." *Le Parisien libéré*, 3941 (May 14, 1957), 1,800 characters.
film cited: *Loi du seigneur (La)/Friendly Persuasion*, Wyler, William, 1956.

"À Cannes, Leslie Caron: *Lili*." *Le Parisien libéré*, 2678 (April 23, 1953), 3,100 characters.
film analyzed: *Lili*, Walters, Charles, 1953.

"*À l'Est d'Eden* [*East of Eden*]: Si Genèse savait." *Le Parisien libéré*, 3461 (October 27, 1955), 1,600 characters.
film analyzed: *À l'Est d'Eden/East of Eden*, Kazan, Elia, 1955.

"*À l'Est d'Eden* [*East of Eden*]." *France-Observateur*, 286 (November 3, 1955), 3,900 characters.
film analyzed: *À l'Est d'Eden/East of Eden*, Kazan, Elia, 1955.

"*À l'ombre des potences* [*Run for Cover*]." *France-Observateur*, 282 (October 6, 1955), 3,100 characters.
film analyzed: *À l'ombre des potences/Run for Cover*, Ray, Nicholas, 1955.

"*À l'ombre des potences* [*Run for Cover*]: La violence ne paye pas." *Le Parisien libéré*, 3436 (September 28, 1955), 2,200 characters.
film analyzed: *À l'ombre des potences/Run for Cover*, Ray, Nicholas, 1955.

"À propos de l'échec américain au Festival de Bruxelles." *L'Esprit*, 15, n. 137 (September 1947), pp. 28-32/19,600 characters.
films cited: *Citizen Kane*, Welles, Orson, 1941; *Hellzapoppin'*, Potter, Hank C., 1941; *Back Street*, Stevenson, Robert, 1941; *Gilda*, Vidor, Charles, 1946; *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946; *Jody et le faon/The Yearling*, Brown, Clarence, 1947; *Vie est belle (La)/It's a Wonderful Life*, Capra, Frank, 1946.

"À propos de *Human Comedy* [*Et la vie continue*]." *Poésie 45*, 23 (February 1945), 8,400 characters.
film analyzed: *Et la vie continue/The Human Comedy*, Brown, Clarence, 1943.

"À propos de *Pourquoi nous combattons* [*Why We Fight*]: Histoire, documents, et actualités." *L'Esprit*, 14, n. 123 (June 1946), pp. 1022-1026/11,800 characters, in *Qu'est-ce que le cinéma?*, volume I: "Ontologie et langage" (Éditions du Cerf 1958), pp. 30-36.
film analyzed: *Pourquoi nous combattons/Why We Fight*, Capra, Frank, Litvak, Anatole, and Veiller, Anthony, 1942-45.

"À propos de 'Psychologie du *Gros lot* [*Christmas in July*]'." *Radio-Cinéma-Télévision*, 459 (November 2, 1958), 1,200 characters.
film analyzed: *Gros lot (Le)/Christmas in July*, Sturges, Preston, 1940.

"À propos du film *Le Gaucher* [*The Left-Handed Gun*]." *Radio-Cinéma-Télévision*, 457 (October 19, 1958), 2,600 characters.
film analyzed: *Gaucher (Le)/The Left-Handed Gun*, Penn, Arthur, 1958.

"À propos d'un livre d'Edgar Morin: Le 'star system' est toujours vivant [*Les Stars*, par Edgar Morin]." *France-Observateur*, 377 (August 1, 1957), p. 15/5,800 characters.

"À Sao Paulo, les films de Stroheim qui datent de 25 ans ont étés les vrais succès du festival." *Radio-Cinéma-Télévision*, 217 (March 14, 1954), 4,500 characters.
films cited: *Rapaces (Les)/Greed*, Stroheim, Erich von, 1925 (1923); *Symphonie nuptiale (La)/The Wedding March*, Stroheim, Erich von, 1927.

"À Venise (hors festival) Orson Welles n'étonne plus que les pigeons." *Le Parisien libéré*, 1544 (August 31, 1949), 2,900 characters.
films cited: *Othello*, Welles, Orson, 1952.

"À Venise un western manqué; le souper américain mais un grand film: *L'homme tranquille* [*The Quiet Man*]." *Le Parisien libéré*, 2483 (July 9, 1952), 5,200 characters.
film analyzed: *Homme tranquille (L')/The Quiet Man*, Ford, John, 1952.

"*À 23 pas du mystère* [*23 Paces to Baker Street*]: Ou le crime a une odeur!" *Le Parisien libéré*, 3859 (February 6, 1957), 2,200 characters.
film analyzed: *À 23 pas du mystère/23 Paces to Baker Street*, Hathaway, Henry, 1956.

"*Abdulla le Grand* [*Abdullah's Harem*]." *Le Parisien libéré*, 3575 (March 8, 1956), 2,200 characters.
film analyzed: *Abdulla le Grand/Abdullah's Harem*, a.k.a. *Abdullah the Great*, Ratoff, Gregory, 1955.

"Abondance de carême: *Un Tramway nommé désir* [*A Streetcar Named Desire*]." *France-Observateur*, 100 (April 10, 1952), 5,400 characters. Partially reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Tramway nommé désir (Un)/A Streetcar Named Desire*, Kazan, Elia, 1951.

"*Abraham Lincoln* [*Abe Lincoln in Illinois*]." *Le Parisien libéré*, 380 (November 2, 1945), 700 characters.
film analyzed: *Abraham Lincoln/Abe Lincoln in Illinois*, Cromwell, John, 1940.

"*L'adieu aux armes* [*A Farewell to Arms*]." *Le Parisien libéré*, 4217 (April 2, 1958), 2,000.
film analyzed: *Adieu aux armes (L')*, a.k.a. *L'adieu au drapeau/A Farewell to Arms*, Vidor, Charles, 1957.

"*L'adieu aux armes* [*A Farewell to Arms*]." *L'Éducation nationale*, 14 (April 17, 1958), 4,800 characters.
film analyzed: *Adieu aux armes (L')*, a.k.a. *L'adieu au drapeau/A Farewell to Arms*, Vidor, Charles, 1957.

"Adolph Zukor, inventeur des stars d'Hollywood: Comment vit et meurt la vedette." *Radio-Cinéma-Télévision*, 245 (September 26, 1954), 4,700 characters.
films cited: *Bon petit diable (Un)/A Good Little Devil*, Porter, Edwin S. 1914; *Chapeau de New-York (Le)/The New York Hat*, Griffith, D. W., 1912; *The Prisoner of Zenda*, Ford, Hugh, and Porter, Edwin S., 1913.

"Adolph Zukor inventeur des stars de Hollywood engage Sarah Bernhardt et continue à croire au 'star system'." *Radio-Cinéma-Télévision*, 243 (September 12, 1954), 7,000 characters.

"*L'affaire Cicéron* [*Five Fingers*]: Invraisemblable ... mais presque vrai." *Le Parisien libéré*, 2421 (June 26, 1952), 3,800 characters.
film analyzed: *Affaire Cicéron (L')/Five Fingers*, Mankiewicz, Joseph L., 1952.

"*L'affaire de Trinidad Rita* [*Affair in Trinidad*]." *Le Parisien libéré*, 2641 (March 11, 1953), 2,000 characters.
film analyzed: *Affaire de Trinidad (L')/Affair in Trinidad*, Sherman, Vincent, 1952.

"*L'affaire Macomber* [*The Macomber Affair*]." *Le Parisien libéré*, 981 (November 12, 1947), 2,200 characters.
film analyzed: *Affaire Macomber (L')/The Macomber Affair*, Korda, Zoltan, 1947.

"*Les Affameurs* [*Bend of the River*]: Un western apéritif." *Le Parisien libéré*, 2573 (December 22, 1952), 3,000 characters.
film analyzed: *Affameurs (Les)/Bend of the River*, Mann, Anthony, 1952.

"Aimé avec mépris, le western est la forme lyrique du cinéma américain [*Sept hommes à abattre* (*Seven Men from Now*), *Le train sifflera trois fois* (*High Noon*), et *La chevauchée fantastique* (*Stagecoach*)]." *Arts*, 641 (October 23, 1957), 3,500 characters.

films analyzed: *Sept hommes à abattre*, a.k.a. *Sept hommes restent à tuer/Seven Men from Now*, Boetticher, Budd, 1956; *Train sifflera trois fois (Le)/High Noon*, Zinnemann, Fred, 1952; *Chevauchée fantastique (La)/Stagecoach*, Ford, John, 1939.

"*Air Force*." *Le Parisien libéré*, 157 (February 16, 1945), 500 characters.
film analyzed: *Air Force*, Hawks, Howard, 1943.

"*Alice au pays des merveilles* [*Alice in Wonderland*]: Une oeuvre incertaine." *L'Écran français*, 203 (May 17, 1949), 2,600 characters.
film analyzed: *Alice au pays des merveilles/Alice in Wonderland*, McLeod, Norman Z., 1933.

"Alfred Hitchcock maître du suspense et de l'angoisse, et peut-être avantage ..." *Radio-Cinéma-Télévision*, 262 (January 23, 1955), 7,000 characters.
films cited: *Homme qui en savait trop (L')/The Man Who Knew Too Much*, Hitchcock, Alfred, 1956; *Loi du silence (La)/I Confess*, Hitchcock, Alfred, 1952; *Corde (La)/Rope*, Hitchcock, Alfred, 1948; *Fenêtre sur cour/Rear Window*, Hitchcock, Alfred, 1954; *Crime était presque parfait (Le)/Dial M for Murder*, Hitchcock, Alfred, 1954; *Soupçons/Suspicion*, Hitchcock, Alfred, 1941; *Inconnu du Nord-Express (L')/Strangers on a Train*, Hitchcock, Alfred, 1951; *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1943; *Amants du Capricorne (Les)/Under Capricorn*, Hitchcock, Alfred, 1949.

"Alfred Hitchcock: Le metteur en scène le plus pittoresque du monde tourne à Cannes [*La Main au collet* (*To Catch a Thief*)]." *Le Parisien libéré*, 3046 (June 29, 1954).
film analyzed: *Main au collet (La)/To Catch a Thief*, Hitchcock, Alfred, 1955.

"*Alice au pays des merveilles* [*Alice in Wonderland*]." *L'Écran français*, 203 (May 17, 1949), 2,600 characters.

film analyzed: *Alice au pays des merveilles/Alice in Wonderland*, McLeod, Norman Z., 1933.

"*Alice au pays des merveilles* [*Alice in Wonderland*]: Un long voyage." *Le Parisien libéré*, 2266 (December 27, 1951), 2,700 characters.
film analyzed: *Alice au pays des merveilles/Alice in Wonderland*, Geronimi, Clyde, Jackson, Wilfred, and Luske, Hamilton, 1951.

"*Allez coucher ailleurs* [*I Was a Male War Bride*]: Un film où vous ne dormirez pas." *Le Parisien libéré*, 1642 (December 24, 1949), 1,400 characters.
film analyzed: *Allez coucher ailleurs/I Was a Male War Bride*, Hawks, Howard, 1949.

"*Les Amants de la nuit* [*They Live by Night*]: Noir et rose." *Le Parisien libéré*, 2185 (September 22, 1951), 1,800 characters.
film analyzed: *Amants de la nuit (Les)/They Live by Night*, Ray, Nicholas, 1948.

"*Amère Victoire* [*Bitter Victory*]." *Le Parisien libéré*, 4105 (November 22, 1957), 2,300 characters.
film analyzed: *Amère Victoire/Bitter Victory*, Ray, Nicholas, 1957.

"*Amère Victoire* [*Bitter Victory*]." *France-Observateur*, 394 (November 28, 1957), 4,900 characters.
film analyzed: *Amère Victoire/Bitter Victory*, Ray, Nicholas, 1957.

"L'Amérique a perdu la première manche du festival [*La Loi du silence* (*I Confess*); *Les aventures de Peter Pan* (*Peter Pan*)]." *Le Parisien libéré*, 2675 (April 20, 1953), 1,500 characters.
films analyzed: *Loi du silence (La)/I Confess*, Hitchcock, Alfred, 1953; *Aventures de Peter Pan (Les)/Peter Pan*, Geronimi, Clyde, Jackson, Wilfred, Luske, Hamilton, and Kinney, Jack, 1953.

"L'Amérique marque des points avec un film courageux sur la drogue [*Une poignée de neige* (*A Hatful of Rain*)]." *Le Parisien libéré*, 4037 (September 4, 1957), 1,300 characters.
film analyzed: *Poignée de neige (Une)/A Hatful of Rain*, Zinnemann, Fred, 1957.

"*Un amour désespéré* [*Carrie*]." *Le Parisien libéré*, 2698 (May 18, 1953), 3,000 characters.
film analyzed: *Amour désespéré (Un)/Carrie*, Wyler, William, 1952.

"*Amour en croisière* [*Luxury Liner*]: À voir frais." *Radio-Cinéma-Télévision*, 80 (July 29, 1951), 1,000 characters.
film analyzed: *Amour en croisière/Luxury Liner*, Whorf, Richard, 1948.

"*Amour en croisière* [*Luxury Liner*]: Ice-cream." *Le Parisien libéré*, 2127 (July 16, 1951), 1,700 characters.
film analyzed: *Amour en croisière/Luxury Liner*, Whorf, Richard, 1948.

"*L'ange des maudits* [*Rancho Notorious*]: Fritz Lang et Marlene Dietrich." *Le Parisien libéré*, 2666 (April 9, 1953), 2,500 characters.
film analyzed: *Ange des maudits (L')/Rancho Notorious*, Lang, Fritz, 1952.

"*Les Anneaux d'or* [*Golden Earrings*]." *Le Parisien libéré*, 1251 (September 22, 1948), 850 characters.
film analyzed: *Anneaux d'or (Les)/Golden Earrings*, Leisen, Mitchell, 1947.

"*Les Années sauvages* [*The Rawhide Years*]: Doublement conventionnel." *Radio-Cinéma-Télévision*, 376 (March 31, 1957), 1,300 characters.
film analyzed: *Années sauvages/The Rawhide Years*, Maté, Rudolph, 1957.

"*Les Années sauvages* [*The Rawhide Years*]: Western fluvial." *Le Parisien libéré*, 3897 (March 22, 1957), 1,200 characters.
film analyzed: *Années sauvages (Les)/The Rawhide Years*, Maté, Rudolph, 1957.

"*L'appât* [*The Naked Spur*]: Du très bon western!" *Le Parisien libéré*, 3382 (July 27, 1955), 2,600 characters.
film analyzed: *Appât (L')/The Naked Spur*, Mann, Anthony, 1953.

"*Appel d'un inconnu* [*Phone Call from a Stranger*]: Appel aux larmes." *Le Parisien libéré*, 2527 (October 29, 1952), 1,800 characters.
film analyzed: *Appel d'un inconnu/Phone Call from a Stranger*, Negulesco, Jean, 1952.

"L'apport d'Orson Welles." *Ciné-club*, 7, n. 1 (May 1948), pp. 1, 5/10,000 characters.
films cited: *Citizen Kane*, Welles, Orson, 1941; *Splendeur des Amberson (La)/The Magnificent Ambersons*, Welles, Orson, 1942.

"Après le Festival de Cannes: Hollywood peut traduire Faulkner, Hemingway, ou Caldwell." *Courrier de l'étudiant*, 33 (November 13, 1946), 4,000 characters. Reprinted in *Le Cinéma de l'Occupation et de la Résistance*. Paris: Union Générale d'éditions, 1975.
films cited: *Poison (Le)/The Lost Weekend*, Wilder, Billy, 1945; *Joyeux phénomène (Le)/Wonder Man*, Humberstone, H. Bruce, 1945.

"*Arsenic et vieilles dentelles* [*Arsenic and Old Lace*]." *Le Parisien libéré*, 745 (January 8, 1947), 800 characters.
film analyzed: *Arsenic et vieille dentelle/Arsenic and Old Lace*, Capra, Frank, 1944 (1941).

"*Association criminelle* [*The Big Combo*]: Série noire américaine." *Le Parisien libéré*, 3525 (January 10, 1956), 1,800 characters.
film analyzed: *Association criminelle/The Big Combo*, Lewis, Joseph, 1955.

"*Assurance sur la mort* [*Double Indemnity*] et *Laura*." *Le Parisien libéré*, 624 (August 16, 1946), 2,200 characters.
films analyzed: *Assurance sur la mort/Double Indemnity*, Wilder, Billy, 1944; *Laura*, Preminger, Otto, 1944.

"*Athéna* [*Athena*]." *Le Parisien libéré*, 3539 (January 26, 1956), 1,500 characters.
film analyzed: *Athéna/Athena*, Thorpe, Richard, 1956.

"*Attaque* [*Attack!*]: En force." *Le Parisien libéré*, 3756 (October 8, 1956), 2,000 characters.
film analyzed: *Attaque/Attack!*, Aldrich, Robert, 1956.

"*Attaque* [*Attack!*]: Robert Aldrich." *France-Observateur*, 335 (October 11, 1956), 6,800 characters.
film analyzed: *Attaque/Attack!*, Aldrich, Robert, 1956.

"*Au carrefour du siècle* [*The Beginning or the End*]." *Le Parisien libéré*, 1322 (December 15, 1948), 1,000 characters.
film analyzed: *Au carrefour du siècle/The Beginning or the End*, Taurog, Norman, 1947.

"Au Festival de Bruxelles Alan Ladd et son fils ont ému le public avec *Le fier rebelle* [*The Proud Rebel*]." *Le Parisien libéré*, 4279 (June 14, 1958), 900 characters.
film analyzed: *Fier rebelle (Le)/The Proud Rebel*, Curtiz, Michael, 1958.

"Au Festival de Bruxelles *Mélodie du Sud* [*Song of the South*], de Walt Disney, est une déconvenue." *Le Parisien libéré*, 851 (June 12, 1947), 1,200 characters.
film analyzed: *Mélodie du Sud/Song of South*, Foster, Harve, and Jackson, Wilfred, 1946.

"Au Festival de Cannes: Avec *Une fille de la province* [*The Country Girl*] Grace Kelly a remporté un succès personnel." *Le Parisien libéré*, 3314 (May 7, 1955), 2,100 characters.
film analyzed: *Fille de la province (Une)/The Country Girl*, Seaton, George, 1954.

"Au Festival de Cannes: Le film anglais *Vivre un grand amour* [*The End of the Affair*] remporte un succès d'estime." *Le Parisien libéré*, 3311 (May 4, 1955), 2,300 characters.
film analyzed: *Vivre un grand amour/The End of the Affair*, Dmytryk, Edward, 1955.

"Au Festival de Cannes: De bons films américains [*À l'Est d'Eden* (*East of Eden*)]." *Le Parisien libéré*, 3315 (May 9, 1955), 2,200 characters.
film analyzed: *À l'Est d'Eden/East of Eden*, Kazan, Elia, 1955.

"Au Festival de Cannes: *Frontières oubliées* [*Lost Boundaries*]." *Le Parisien libéré*, 1557 (September 15, 1949), 2,300 characters.
film analyzed: *Frontières oubliées/Lost Boundaries*, Werker, Alfred L., 1949.

"Au Festival de Cannes: Le meilleur Walt Disney: *Dumbo*." *Le Parisien libéré*, 932 (September 16, 1947), 2,000 characters.
film analyzed: *Dumbo, l'éléphant volant/Dumbo*, Armstrong, Samuel, Ferguson, Norman, Jackson, Wilfred, Kinney, Jack, Roberts, Bill, Sharpsteen, Ben, and Elliotte, John, 1941.

"Au Festival de Cannes: *Le Poison* (*The Lost Weekend*)." *Le Parisien libéré*, 660 (September 27, 1946), 2,800 characters.
film analyzed: *Poison (Le)/The Lost Weekend*, Wilder, Billy, 1945.

"Au Festival de Venise: Orson Welles joue les fantômes." *Le Parisien libéré*, 1539 (August 25, 1949), 2,200 characters.

films cited: *Fosse aux serpents (La)/The Snake Pit*, Litvak, Anatole, 1948; *Johnny Belinda*, Negulesco, Jean, 1948; *Petit noir tranquille (Le)/The Quiet One*, Meyers, Sidney, 1948; *Othello*, Welles, Orson, 1952.

"Au Festival international de Cannes: *Le Poison (The Lost Weekend)*." *Le Parisien libéré*, 657 (September 24, 1946), 1,000 characters.
film analyzed: *Poison (Le)/The Lost Weekend*, Wilder, Billy, 1945.

"*Au seuil de l'inconnu* [*On the Threshold of Space*]: Science sans fiction." *Le Parisien libéré*, 3962 (June 7, 1957), 1,700 characters.
film analyzed: *Au seuil de l'inconnu/On the Threshold of Space*, Webb, Robert D., 1956.

"*Au sixième jour* [*D-Day: The Sixth of June*]: Consciencieux et ennuyeux." *Radio-Cinéma-Télévision*, 363 (December 30, 1956), 3,000 characters.
film analyzed: *Au sixième jour/D-Day: The Sixth of June*, Koster, Henry, 1956.

"Au troisième festival du film à Berlin: *L'Invité à la noce* (*The Member of the Wedding*)." *Le Parisien libéré*, 2728 (June 22, 1953), 3,200 characters.
film analyzed: *Invité à la noce (L')/The Member of the Wedding*, Zinnemann, Fred, 1952.

"Autour du palmarès de Cannes [*Othello*]." *Radio-Cinéma-Télévision*, 123 (May 25, 1952), 7,300 characters.
film analyzed: *Othello*, Welles, Orson, 1952.

"*Les Aventures de Perri* [*Perri*]: Walt Disney romancier et poète de la nature." *Le Parisien libéré*, 4234 (April 22, 1958), 1,500 characters.
film analyzed: *Aventures de Perri (Les)/Perri*, Kenworthy, Paul, and Wright, Ralph, 1957.

"*Les Aventures du capitaine Wyatt* [*Distant Drums*]: Un massacre." *Le Parisien libéré*, 2580 (December 30, 1952), 2,700 characters.

film analyzed: *Aventures du capitaine Wyatt (Les)/Distant Drums*, Walsh, Raoul, 1951.

"*L'Aveu* [*Summer Storm*]." *Le Parisien libéré*, 1155 (June 2, 1948), 1,000 characters.
film analyzed: *Aveu (L')/Summer Storm*, Sirk, Douglas, 1944.

"*Baby Doll* [*La Poupée de chair*] et le nouveau style américain." *L'Éducation nationale*, 5 (January 31, 1957), 5,000 characters.
film analyzed: *Poupée de chair (La)/Baby Doll*, Kazan, Elia, 1956.

"*Back Street*." *Le Parisien libéré*, 691 (November 1, 1946), 500 characters.
film analyzed: *Back Street*, Stevenson, Robert, 1941.

"*La bagarre de Santa-Fé* [*Santa Fe*]: À l'ouest rien de nouveau." *Le Parisien libéré*, 2521 (October 22, 1952), 1,800 characters.
film analyzed: *Bagarre de Santa-Fé (La)/Sante Fe*, Pichel, Irving, 1951.

"*La bagarre de Santa-Fé* [*Santa Fe*]: l'Ouest terne." *Radio-Cinéma-Télévision*, 145 (October 26, 1952), 3,000 characters.
film analyzed: *Bagarre de Santa-Fé (La)/Sante Fe*, Pichel, Irving, 1951.

"*Le Baiser de minuit* [*That Midnight Kiss*]." *Le Parisien libéré*, 2467 (August 20, 1952), 2,800 characters.
film analyzed: *Baiser de minuit (Le)/That Midnight Kiss*, Taurog, Norman, 1949.

"*Le Baiser de minuit* [*That Midnight Kiss*]: On peut tirer sur le pianiste." *Radio-Cinéma-Télévision*, 137 (August 31, 1952), 2,100 characters.
film analyzed: *Baiser de minuit (Le)/That Midnight Kiss*, Taurog, Norman, 1949.

"*Le Bal des cinglés* [*Operation Mad Ball*]: Les gaietés de l'U.S. Army." *Radio-Cinéma-Télévision*, 412 (December 8, 1957), 2,000 characters.

film analyzed: *Bal des cinglés (Le)/Operation Mad Ball*, Quine, Richard, 1957.

"*Bambi*." *Le Parisien libéré*, 1131 (May 5, 1948), 1,000 characters.
film analyzed: *Bambi*, Algar, James, Armstrong, Samuel, Hand, David, Held, Graham, Roberts, Bill, Satterfield, Paul, and Wright, Norman, 1942.

"*Barbe Noire le pirate* [*Blackbeard the Pirate*]: Du sang à la hune!" *Le Parisien libéré*, 2897 (January 5, 1954), 2,100 characters.
film analyzed: *Barbe Noire le pirate/Blackbeard the Pirate*, Walsh, Raoul, 1952.

"*Barrage contre le Pacifique* [*This Angry Age*]." *Radio-Cinéma-Télévision*, 435 (May 18, 1958), 5,500 characters.
film analyzed: *Barrage contre le Pacifique/This Angry Age*, Clément, René, 1957.

"*Barrage contre le Pacifique* [*This Angry Age*]." *L'Éducation nationale*, 23 (June 19, 1958), 4,700 characters.
film analyzed: *Barrage contre le Pacifique/This Angry Age*, Clément, René, 1957.

"*Bas les masques!* [*Deadline*]: Les dernières heures du 'Jour'." *Le Parisien libéré*, 2658 (March 31, 1953), 2,300 characters.
film analyzed: *Bas les masques!/Deadline*, Brooks, Richard, 1952.

"*Bas les masques!* [*Deadline*]: Le journaliste, la veuve, et l'orphelin." *Radio-Cinéma-Télévision*, 169 (April 12, 1953), 2,200 characters.
film analyzed: *Bas les masques!/Deadline*, Brooks, Richard, 1952.

"*Bataan*." *Le Parisien libéré*, 592 (September 7, 1946), 800 characters.
film analyzed: *Bataan*, Garnett, Tay, 1943.

"*Beau Fixe sur New York* [*It's Always Fair Weather*]: Pas de plaisir sans Gene ... Kelly." *Le Parisien libéré*, 3682 (July 12, 1956), 1,600 characters.
film analyzed: *Beau Fixe sur New York/It's Always Fair Weather*, Donen, Stanley, and Kelly, Gene, 1955.

"Beauté d'un western [*L'Homme de la plaine* (*The Man from Laramie*); *Je suis un aventurier* (*The Far Country*); *L'Appât* (*The Naked Spur*)]." *Cahiers du cinéma*, 10, n. 55 (January 1956), pp. 33-36/8,300 characters.
films analyzed: *Homme de la plaine (L')/The Man from Laramie*, Mann, Anthony, 1955; *Je suis un aventurier/The Far Country*, Mann, Anthony, 1955; *Appât (L')/The Naked Spur*, Mann, Anthony, 1953.

"*La Belle et le clochard* [*Lady and the Tramp*]: ... et eurent beaucoup d'enfants." *Le Parisien libéré*, 3518 (January 2, 1956), 1,900 characters.
film analyzed: *Belle et le clochard (La)/Lady and the Tramp*, Geronimi, Clyde, Jackson, Wilfred, and Luske, Hamilton, 1955.

"Bilan provisoire du Festival de Cannes L'Amérique nous a déçus." *Le Parisien libéré*, 666 (March 10, 1946), 1,500 characters.
films cited: *Anna et le roi de Siam/Anna and the King of Siam*, Cromwell, John, 1946; *Gilda*, Vidor, Charles, 1946; *Hantise/Gaslight*, Cukor, George, 1944; *Enchaînés (Les)/Notorious*, Hitchcock, Alfred, 1946; *Poison (Le)/The Lost Weekend*, Wilder, Billy, 1945; *Lys brisé (Le)/Broken Blossoms*, Griffith, D. W., 1919; *Vipère (La)/The Little Foxes*, Wyler, William, 1941.

"*Blanches colombes et vilains messieurs* [*Guys and Dolls*]." *France-Observateur*, 356 (March 7, 1957), 2,100 characters.
film analyzed: *Blanches colombes et vilains messieurs/Guys and Dolls*, Mankiewicz, Joseph L., 1955.

"*Blanches colombes et vilains messieurs* [*Guys and Dolls*]." *Le Parisien libéré*, 3888 (March 12, 1957), 2,000 characters.
film analyzed: *Blanches colombes et vilains messieurs/Guys and Dolls*, Mankiewicz, Joseph L., 1955.

"*Blanches colombes et vilains messieurs* [*Guys and Dolls*]: Marlon Brando et le musical." *Radio-Cinéma-Télévision*, 374 (March 17, 1957), 3,000 characters.
film analyzed: *Blanches colombes et vilains messieurs/Guys and Dolls*, Mankiewicz, Joseph L., 1955.

"*La Blonde Explosive* [*Will Success Spoil Rock Hunter?*]." *Le Parisien libéré*, 4066 (October 8, 1957), 2,000 characters.
film analyzed: *Blonde Explosive (La)/Will Success Spoil Rock Hunter?*, Tashlin, Frank, 1957.

"*Bonjour Tristesse*." *L'Éducation nationale*, 12 (March 20, 1958), 5,500 characters.
film analyzed: *Bonjour Tristesse*, Preminger, Otto, 1958.

"*Bonne à tout faire* [*Sitting Pretty*]." *Le Parisien libéré*, 1281 (October 27, 1948), 1,600 characters.
film analyzed: *Bonne à tout faire/Sitting Pretty*, Lang, Walter, 1948.

"*Les bons meurent jeunes* [*The Good Die Young*]." *Le Parisien libéré*, 3223 (January 21, 1955), 2,100 characters.
film analyzed: *Bons meurent jeunes (Les)/The Good Die Young*, Gilbert, Lewis, 1954.

"Les bons sentiments ne font pas toujours du bon cinéma: *Tom Brown, étudiant* [*Tom Brown's School Days*]; les mauvais non plus: *La Duchesse des bas-fonds* [*Kitty*]." *Le Parisien libéré*, 963 (October 22, 1947), 2,200 characters.
films analyzed: *Tom Brown, étudiant/Tom Brown's School Days*, Stevenson, Robert, 1940; *Duchesse des bas-fonds (La)/Kitty*, Leisen, Mitchell, 1945.

"*Le bouclier du crime* [*Shield for Murder*]: Trop policier pour être honnête!" *Le Parisien libéré*, 3299 (April 19, 1955), 1,000 characters.

film analyzed: *Bouclier du crime (Le)/Shield for Murder*, Koch, Howard, and O'Brien, Edmond, 1954.

"*Boule de feu* [*Ball of Fire*]." *Le Parisien libéré*, 1203 (July 28, 1948), 1,200 characters.
film analyzed: *Boule de feu/Ball of Fire*, a.k.a. *The Professor and the Burlesque Queen*, Hawks, Howard, 1941.

"*Boulevard du crépuscule* [*Sunset Boulevard*]: Le crépuscule des stars." *Le Parisien libéré*, 2056 (April 23, 1951), p. 2/4,000 characters.
film analyzed: *Boulevard du crépuscule/Sunset Boulevard*, Wilder, Billy, 1950.

"*La brigade du suicide* [*T-Men*]: Les 'mouches' américaines ne prennent pas les gangsters avec du vinaigre." *Le Parisien libéré*, 1535 (August 20, 1949), 1,000 characters.
film analyzed: *Brigade du suicide (La)/T-Men*, Mann, Anthony, 1947.

"*La brigade du suicide* [*T-Men*]: Les policiers sont de trop fines mouches." *L'Écran français*, 216 (August 22, 1949), 800 characters.
film analyzed: *Brigade du suicide (La)/T-Men*, Mann, Anthony, 1947.

"*Le Brigand bien-aimé* [*The True Story of Jesse James*]: La clef du western où Nicholas Ray ne s'exprime guère." *Radio-Cinéma-Télévision*, 391 (July 14, 1957), 3,000 characters.
film analyzed: *Brigand bien-aimé (Le)/The True Story of Jesse James*, Ray, Nicholas, 1956.

"*Le Brigand bien-aimé* [*The True Story of Jesse James*]: La vérité sur les frères James." *Le Parisien libéré,* 3988 (July 8, 1957), 2,000 characters.
film analyzed: *Brigand bien-aimé (Le)/The True Story of Jesse James*, Ray, Nicholas, 1956.

"*Brisants humains* [*Away All Boats*]." *Radio-Cinéma-Télévision*, 361 (December 16, 1956), 1,900 characters.

film analyzed: *Brisants humains/Away All Boats*, Pevney, Joseph, 1956.

"*Brisants humains* [*Away All Boats*]: Les gars de la marine!" *Le Parisien libéré*, 3807 (December 7, 1956), 1,400 characters.
film analyzed: *Brisants humains/Away All Boats*, Pevney, Joseph, 1956.

"*Bronco Apache* [*Apache*]." *France-Observateur*, 250 (February 24, 1955), 1,700 characters.
film analyzed: *Bronco Apache/Apache*, Aldrich, Robert, 1954.

"*Bronco Apache* [*Apache*]: Du nouveau à l'Ouest." *Le Parisien libéré*, 3251 (February 23, 1955), 1,200 characters.
film analyzed: *Bronco Apache/Apache*, Aldrich, Robert, 1954.

"*Bus Stop* [*Arrêt d'autobus*]: Arrêtez-vous!" *Le Parisien libéré*, 3779 (November 3, 1956), 2,100 characters.
film analyzed: *Arrêt d'autobus/Bus Stop*, Logan, Joshua, 1956.

"*Bus Stop* de Joshua Logan." *France-Observateur*, 338 (November 1, 1956), 4,300 characters.
film analyzed: *Arrêt d'autobus/Bus Stop*, Logan, Joshua, 1956.

"*Bus Stop* [*Arrêt d'autobus*]: Grand film ou simple comédie?" *Radio-Cinéma-Télévision*, 356 (November 11, 1956), 6,000 characters.
film analyzed: *Arrêt d'autobus/Bus Stop*, Logan, Joshua, 1956.

"*Le cabotin et son compère* [*The Stooge*]: On a souvent besoin d'un plus drôle que soi." *Le Parisien libéré*, 2663 (April 6, 1953), 1,500 characters.
film analyzed: *Cabotin et son compère (Le)/The Stooge*, Taurog, Norman, 1952.

"*Le Caïd* [*The Big Shot*]: Un film à la gloire de Humphrey Bogart." *Le Parisien libéré*, 1493 (July 2, 1949), 600 characters.
film analyzed: *Caïd (Le)/The Big Shot*, Seiler, Lewis, 1942.

"*Californie en flammes* [*California Conquest*]: Fumée sans feu." *Le Parisien libéré*, 2593 (January 14, 1953), 1,400 characters.
film analyzed: *Californie en flammes/California Conquest*, Landers, Lew, 1952.

"Cannes va aussi au cinéma: *Boomerang*, *Feux croisés* [*Crossfire*], et *L'évadée* [*The Chase*]." *L'Écran français*, 117 (September 23, 1947), 2,000 characters.
films cited: *Boomerang*, Kazan, Elia, 1947; *Feux croisés/Crossfire*, Dmytryk, Edward, 1947; *Évadée (L')/The Chase*, Ripley, Arthur, 1946; *J'ai le droit de vivre/You Only Live Once*, Lang, Fritz, 1934; *Furie/Fury*, Lang, Fritz, 1936; *Crime vient à la fin (Le)/Farewell My Lovely*, a.k.a. *Murder, My Sweet*, Dmytryk, Edward, 1944; *Echaînés (Les)/Notorious*, Hitchcock, Alfred, 1946; *Plus belles années de notre vie (Les)/The Best Years Of Our Lives*, Wyler, William, 1946.

"*Cape et Poignard* [*Cloak and Dagger*]." *Le Parisien libéré*, 1029 (January 7, 1948), 300 characters.
film analyzed: *Cape et Poignard/Cloak and Dagger*, Lang, Fritz, 1946.

"*Capitaine sans loi* [*Plymouth Adventure*]: Mais pas sans foi." *Radio-Cinéma-Télévision*, 258 (December 26, 1954), 2,000 characters.
film analyzed: *Capitaine sans loi/Plymouth Adventure*, Brown, Clarence, 1954.

"*Capitaine sans loi* [*Plymouth Adventure*]: Tempête dans les coeurs." *Le Parisien libéré*, 3193 (December 17, 1954), 1,600 characters.
film analyzed: *Capitaine sans loi/Plymouth Adventure*, Brown, Clarence, 1954.

"*La Captive aux yeux clairs* [*The Big Sky*]: Du Missouri." *Le Parisien libéré*, 2829 (October 19, 1953), 3,000 characters.
film analyzed: *Captive aux yeux clairs (La)/The Big Sky*, Hawks, Howard, 1952.

"*La caravane héroïque* [*Virginia City*]: Éternelle épopée." *L'Écran français*, 101 (June 3, 1947), 1,800 characters.
film analyzed: *Caravane héroïque (La)/Virginia City*, Curtiz, Michael, 1940.

"*La caravane héroïque* [*Virginia City*]." *Le Parisien libéré*, 844 (June 4, 1947), 1,400 characters.
film analyzed: *Caravane héroïque (La)/Virginia City*, Curtiz, Michael, 1940.

"*Carrefour de la mort* [*Kiss of Death*]." *Le Parisien libéré*, 1203 (July 28, 1948), 1,800 characters.
film analyzed: *Carrefour de la mort/Kiss of Death*, Hathaway, Henry, 1947.

"*Ce bon vieux Sam* [*Good Sam*]: Une bonne vieille formule de film." *Le Parisien libéré*, 1613 (November 19, 1949), 1,000 characters.
film analyzed: *Ce bon vieux Sam/Good Sam*, McCarey, Leo, 1948.

"*Ce n'est qu'un au revoir* [*The Long Gray Line*]: Du souci pour les Cadets." *Le Parisien libéré*, 3380 (July 25, 1955), 3,300 characters.
film analyzed: *Ce n'est qu'un au revoir/The Long Gray Line*, Ford, John, 1955.

"*Ce n'est qu'un au revoir* [*The Long Gray Line*]: Espérons-le pour John Ford." *Radio-Cinéma-Télévision*, 290 (August 7, 1955), 3,300 characters.
film analyzed: *Ce n'est qu'un au revoir/The Long Gray Line*, Ford, John, 1955.

"*Cellule 2455, couloir de la mort* [*Cell 2455 Death Row*]: Mort en sursis." *Le Parisien libéré*, 3367 (July 9, 1955), 2,300 characters.
film analyzed: *Cellule 2455, couloir de la mort/Cell 2455 Death Row*, Sears, Fred F., 1955.

"*Le cercle infernal* [*The Racers*]: Le coureur et l'amour." *Le Parisien libéré*, 3373 (July 16, 1955), 2,000 characters.
film analyzed: *Cercle infernal (Le)/The Racers*, Hathaway, Henry, 1955.

"*C'est arrivé demain* [*It Happened Tomorrow*]." *Le Parisien libéré*, 348 (September 27, 1945), 600 characters.
film analyzed: *C'est arrivé demain/It Happened Tomorrow*, Clair, René, 1944.

"*C'étaient des hommes* [*The Men*]: C'est aussi un film." *Le Parisien libéré*, 2213 (October 25, 1951), 1,800 characters.
film analyzed: *C'étaient des hommes/The Men*, Zinnemann, Fred, 1950.

"*Chaînes conjugales* [*A Letter to Three Wives*]: Mariez-vous donc!" *Le Parisien libéré*, 1624 (December 3, 1949), 1,000 characters.
film analyzed: *Chaînes conjugales/A Letter to Three Wives*, Mankiewicz, Joseph L., 1949.

"*Les Chaînes du destin*: Du mauvais roman blême." *Radio-Cinéma-Télévision*, 75 (June 24, 1951), 1,600 characters.
film analyzed: *Chaînes du destin (Les)/No Man of Her Own*, Leisen, Mitchell, 1950.

"*Les Chaînes du destin* paraissent lourdes à porter." *Le Parisien libéré*, 2099 (December 6, 1951), 2,500 characters.
film analyzed: *Chaînes du destin (Les)/No Man of Her Own*, Leisen, Mitchell, 1950.

"Champion du monde de l'angoisse à l'écran: Alfred Hitchcock est à Paris." *Le Parisien libéré*, 1661 (January 16, 1950), 1,200 characters.
films cited: *Corde (La)/Rope*, Hitchcock, Alfred, 1948; *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1943; *Soupçons/Suspicion*, Hitchcock, Alfred, 1941; *Rebecca*, Hitchcock, Alfred, 1940; *Enchaînés (Les)/Notorious*, Hitchcock, Alfred, 1946; *Procès Paradine (Le)/The Paradine Case*, Hitchcock, Alfred, 1948.

"*Chantons sous la pluie* [*Singin' in the Rain*]: De belles éclaircies." *Le Parisien libéré*, 2802 (September 17, 1953), 2,600 characters.
film analyzed: *Chantons sous la pluie/Singin' in the Rain*, Donen, Stanley, and Kelly, Gene, 1952.

"*La Charge victorieuse* [*The Red Badge of Courage*]: Une victoire du cinéma!" *Le Parisien libéré*, 2758 (July 27, 1953), 3,400 characters.
film analyzed: *Charge victorieuse (La)/The Red Badge of Courage*, Huston, John, 1951.

"Charlot puo' morire? [*Les Feux de la rampe* (*Limelight*)]." *Cinema nuovo* (Italy), 1, n. 1 (December 15, 1952), 3,600 characters.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"*Chasse à l'homme* [*Man Hunt*]: Un film intéressant dans son invraisemblance." *Le Parisien libéré*, 1487 (June 25, 1949), 1,300 characters.
film analyzed: *Chasse à l'homme/Man Hunt*, Lang, Fritz, 1941.

"*Les Chasses du comte Zaroff* [*The Most Dangerous Game*]." *France-Observateur*, 182 (November 5, 1953), 4,500 characters.
film analyzed: *Chasses du comte Zaroff (Les)/The Most Dangerous Game*, Schoedsack, Ernest B., and Pichel, Irving, 1932.

"*Le Chemin des étoiles* [*The Way to the Stars*]." *Le Parisien libéré*, 557 (June 1, 1946), 1,000 characters.
film analyzed: *Chemin des étoiles (Le)/The Way to the Stars*, Asquith, Anthony, 1945.

"*Chercheurs d'or* [*Go West*]: Retour des Marx Brothers." *Le Parisien libéré*, 729 (December 13, 1946), 700 characters.
film analyzed: *Chercheurs d'or/Go West*, Buzzell, Edward, 1940.

"*Chéri, ne fais pas le zouave* [*The Lieutenant Wore Skirts*]." *Le Parisien libéré*, 3673 (July 2, 1956), 1,800 characters.

film analyzed: *Chéri, ne fais pas le zouave/The Lieutenant Wore Skirts*, Tashlin, Frank, 1956.

"*Chéri, ne fais pas le zouave* [*The Lieutenant Wore Skirts*]: Tom Ewell toujours aussi drôle." *Radio-Cinéma-Télévision*, 338 (July 8, 1956), 1,900 characters.
film analyzed: *Chéri, ne fais pas le zouave/The Lieutenant Wore Skirts*, Tashlin, Frank, 1956.

"*Le choc des mondes* [*When Worlds Collide*]: L'arche de Noé atomique." *Le Parisien libéré*, 2424 (June 30, 1952), 2,300 characters.
film analyzed: *Choc des mondes (Le)/When Worlds Collide*, Maté, Rudolph, 1951.

"*La chose d'un autre monde* [*The Thing (from Another World)*]." *France-Observateur*, 90 (January 31, 1952), 3,000 characters.
film analyzed: *Chose d'un autre monde (La)/The Thing (from Another World)*, Nyby, Christian, 1951.

"*La chose d'un autre monde* [*The Thing (from Another World)*]: Frankenstein et la soucoupe volante." *Le Parisien libéré*, 2291 (January 25, 1952), 2,000 characters.
film analyzed: *Chose d'un autre monde (La)/The Thing (from Another World)*, Nyby, Christian, 1951.

"*Christmas in July* [*Le Gros lot*]." *Le Parisien libéré*, 344 (September 22, 1945), 800 characters.
film analyzed: *Gros lot (Le)/Christmas in July*, Sturges, Preston, 1940.

"Chutes de reins et autres: *Niagara*." *France-Observateur*, 175 (September 17, 1953), 5,100 characters, in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Deuxième Partie: Érotisme" (Éditions du Cerf, 1961), pp. 60-64.
film analyzed: *Niagara*, Hathaway, Henry, 1953.

"*La cible humaine* [*The Gunfighter*]: Rien qu'un western." *Le Parisien libéré*, 2354 (April 8, 1952), 1,500 characters.
film analyzed: *Cible humaine (La)/The Gunfighter*, King, Henry, 1950.

"*La cible humaine* [*The Gunfighter*]: Le western à l'état pur." *Radio-Cinéma-Télévision*, 118 (April 20, 1952), 3,000 characters.
film analyzed: *Cible humaine (La)/The Gunfighter*, King, Henry, 1950.

"*Le ciel de lit* [*The Four Poster*]: De bons entractes." *Le Parisien libéré*, 2796 (September 10, 1953), 2,100 characters.
film analyzed: *Ciel de lit (Le)/The Four Poster*, Reis, Irving, 1952.

"Le cinéma américain et la dignité d'être [*L'homme au complet gris* (*The Man in the Gray Flannel Suit*)]." *Radio-Cinéma-Télévision*, 352 (October 14, 1956), 6,000 characters.
film analyzed: *Homme au complet gris (L')/The Man in the Gray Flannel Suit*, Johnson, Nunnally, 1956.

"Le cinéma d'animation revit [*Gerald McBoing-Boing*]." *Le Parisien libéré*, 3662 (June 19, 1956), 2,200 characters.
film analyzed: *Gerald McBoing-Boing*, Cannon, Robert, 1950.

"Cinéma et sociologie." *France-Observateur*, 150 (March 26, 1953), 4,000 characters.
films analyzed: *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946; *Pour vous, mon amour/Just for You*, Nugent, Elliott, 1952.

"Cinéma: *Ma Louisiane* [*Louisiana Story*]." *L'Esprit*, 17, n. 162 (December 1949), pp. 976-977/1,800 characters.
film analyzed: *Ma Louisiane/Louisiana Story*, Flaherty, Robert, 1948.

"Le Cinéma: Les trois mariages de Laurel et Hardy." *Le Parisien libéré*, 737 (December 22, 1946), 600 characters.
films analyzed: three films by Stan Laurel and Oliver Hardy.

"Le Cinémascope: Fin du montage." *Cahiers du cinéma*, n. 31 (January 1954), p. 43/2,400 characters.
films cited: *Citizen Kane*, Welles, Orson, 1941; *Tunique (La)/The Robe*, Koster, Henry, 1953; *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946.

"Le Cinémascope: Sauvera-t-il le cinéma?" *L'Esprit*, 21, n. 207-208 (October-November 1953), pp. 672-683/30,700.
films cited: *Othello*, Welles, Orson, 1952; *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946; *Citizen Kane*, Welles, Orson, 1941; *Naissance d'une nation (La)/The Birth of a Nation*, Griffith, D. W., 1915; *Autant en emporte le vent/Gone with the Wind*, Fleming, Victor, 1939; *Tunique (La)/The Robe*, Koster, Henry, 1953; *Roi des rois (Le)/The King of Kings*, DeMille, Cecil B., 1927; *Samson et Dalila/Samson and Delilah*, DeMille, Cecil B., 1949.

"Le Cinémascope va-t-il assurer le succès du style télévision au cinéma?" *Radio-Cinéma-Télévision*, 311 (January 1, 1956), 2,800 characters.
films cited: *Marty*, Mann, Delbert, 1955; *Tant qu'il y aura des hommes/From Here to Eternity*, Zinnemann, Fred, 1953; *Graine de violence/Blackboard Jungle*, Brooks, Richard, 1955; *Phoenix City Story*, Karlson, Phil, 1955; *Scarface: The Shame of a Nation*, Hawks, Howard, 1932.

"*Les 5000 doigts du Docteur T.* [*The 5,000 Fingers of Dr. T.*]." *France-Observateur*, 232 (October 21, 1954), 3,400 characters.
film analyzed: *5000 doigts du Docteur T. (Les)/The 5,000 Fingers of Dr. T.*, Rowland, Roy, 1953.

"*Les 5000 doigts du Docteur T.* [*The 5,000 Fingers of Dr. T.*]: Poésie, musique, et fantaisie." *Le Parisien libéré*, 3146 (October 23, 1954), 1,600 characters.
film analyzed: *5000 doigts du Docteur T. (Les)/The 5,000 Fingers of Dr. T.*, Rowland, Roy, 1953.

"*La Cinquième Victime* [*While the City Sleeps*]." *France-Observateur*, 327 (August 16, 1956), 5,500 characters.
film analyzed: *Cinquième Victime (La)/While the City Sleeps*, Lang, Fritz, 1956.

"*La Cinquième Victime* [*While the City Sleeps*]: N'ayez pas peur!" *Le Parisien libéré*, 3704 (August 7, 1956), 1,900 characters.
film analyzed: *Cinquième Victime (La)/While the City Sleeps*, Lang, Fritz, 1956.

"*La Cinquième Victime* [*While the City Sleeps*]: Un os à moelle." *Radio-Cinéma-Télévision*, 344 (August 19, 1956), 2,300 characters.
film analyzed: *Cinquième Victime (La)/While the City Sleeps*, Lang, Fritz, 1956.

"*La Cité sans voiles* [*Naked City*]." *Le Parisien libéré*, 1454 (May 18, 1949), p. 2/1,100 characters.
film analyzed: *Cité sans voiles (La)/Naked City*, Dassin, Jules, 1948.

"*Citizen Kane*." *Le Parisien libéré*, 588 (April 7, 1946), 1,000 characters.
film analyzed: *Citizen Kane*, Welles, Orson, 1941.

"*La clé sous la porte* [*Key to the City*]: L'art d'être grand maire." *Le Parisien libéré*, 2211 (October 23, 1951), 1,600 characters.
film analyzed: *Clé sous la porte (La)/Key to the City*, Sidney, George, 1950.

"*La clé sous la porte* [*Key to the City*]: Ma femme est maire de Mamers." *Radio-Cinéma-Télévision*, 94 (November 4, 1951), 1,700 characters.
film analyzed: *Clé sous la porte (La)/Key to the City*, Sidney, George, 1950.

"*Les Clés du royaume* [*The Keys of the Kingdom*]: Un long sermon illustré." *L'Écran français*, 63 (October 9, 1946), 2,200 characters.

film analyzed: *Clés du royaume (Les)/The Keys of The Kingdom*, Stahl, John M., 1944.

"*Coincée* [*Tight Spot*]: Estival!" *Le Parisien libéré*, 3375 (July 19, 1955), 1,300 characters.
film analyzed: *Coincée/Tight Spot*, Karlson, Phil, 1955.

"*Coincée* [*Tight Spot*]: Policier estival." *Radio-Cinéma-Télévision*, 289 (July 31, 1955), 1,300 characters.
film analyzed: *Coincée/Tight Spot*, Karlson, Phil, 1955.

"*Commando de la mort* [*A Walk in the Sun*]: Le plus beau des film de guerre." *Le Parisien libéré*, 2270 (January 1, 1952), 2,000 characters.
film analyzed: *Commando de la mort (Le)/A Walk in the Sun*, Milestone, Lewis, 1945.

"*Comment l'esprit vient aux femmes* [*Born Yesterday*] ... et aux films." *Radio-Cinéma-Télévision*, 91 (October 14, 1951), 2,000 characters.
film analyzed: *Comment l'esprit vient au femmes/Born Yesterday*, Cukor, George, 1951.

"*Comment l'esprit vient aux femmes* [*Born Yesterday*]: Une excellente comédie." *Le Parisien libéré,* 2191 (September 29, 1951), 2,500 characters.
film analyzed: *Comment l'esprit vient aux femmes/Born Yesterday*, Cukor, George, 1950.

"Comment peut-on être Hitchcocko-Hawksien?" *Cahiers du cinéma*, 8, n. 44 (February 1955), pp. 17-18/5,100 characters.
film cited: *Hommes préfèrent les blondes (Les)/Gentlemen Prefer Blondes*, Hawks, Howard, 1953.

"*La comtesse aux pieds nus* [*The Barefoot Contessa*]: Un film mystérieux." *Radio-Cinéma-Télévision*, 285 (July 3, 1955), p. 37/3,400 characters.
film analyzed: *Comtesse aux pieds nus (La)/The Barefoot Contessa*, Mankiewicz, Joseph L., 1954.

"*La comtesse aux pieds nus* [*The Barefoot Contessa*]: Pour les plus de 16 ans!" *Le Parisien libéré*, 3350 (June 20, 1955), 4,000 characters.
film analyzed: *Comtesse aux pieds nus (La)/The Barefoot Contessa*, Mankiewicz, Joseph L., 1954.

"*Condamné au silence* [*The Court Martial of Billy Mitchell*]: Après le silence ... on tourne." *Le Parisien libéré*, 3699 (August 1, 1956), 1,500 characters.
film analyzed: *Condamné au silence/The Court Martial of Billy Mitchell*, Preminger, Otto, 1955.

"*Le Conquérant* [*The Conqueror*]: Gengis ... Khan m'aime!" *Le Parisien libéré*, 3658 (June 14, 1956), 1,100 characters.
film analyzed: *Conquérant (Le)/The Conqueror*, Powell, Dick, 1956.

"*Les conquérants* [*Dodge City*]." *Le Parisien libéré*, 499 (March 26, 1946), 1,800 characters.
film analyzed: *Conquérants (Les)/Dodge City*, Curtiz, Michael, 1939.

"*La conquête de l'espace* [*Conquest of Space*]: Cosmique!" *Le Parisien libéré*, 3374 (July 18, 1955), 2,200 characters.
film analyzed: *Conquête de l'espace (La)/Conquest of Space*, Haskin, Byron, 1955.

"*La conquête de l'espace* [*Conquest of Space*]: Record bêtise battu." *Radio-Cinéma-Télévision*, 289 (July 31, 1955), 1,900 characters.
film analyzed: *Conquête de l'espace (La)/Conquest of Space*, Haskin, Byron, 1955.

"*Convoi de femmes* [*Westward the Women*]: Épopée matrimoniale." *Le Parisien libéré*, 2611 (February 4, 1953), 2,600 characters.
film analyzed: *Convoi de femmes/Westward the Women*, Wellman, William A., 1952.

"*Convoi vers la Russie* [*Action in the North Atlantic*]." *Le Parisien libéré*, 90 (December 1, 1944), 800 characters.
film analyzed: *Convoi vers la Russie/Action in the North Atlantic*, Bacon, Lloyd, 1943.

"Coquelin nous voici! [*Cyrano de Bergerac*]." *Cahiers du cinéma*, 2, n. 7 (December 1951), pp. 61-62/7,800 characters.
film analyzed: *Cyrano de Bergerac*, Gordon, Michael, 1950.

"*La corrida de la peur* [*The Brave Bulls*]: De la peur, mais des reproches." *Le Parisien libéré*, 2352 (April 5, 1952), 3,100 characters.
film analyzed: *Corrida de la peur (La)/ The Brave Bulls*, Rossen, Robert, 1951.

"La côte américaine remonte avec *Les Frères Karamazov* [*The Brothers Karamazov*]." *Le Parisien libéré*, 4250 (May 12, 1958), 1,200 characters.
film analyzed: *Frères Karamazov (Les)/ The Brothers Karamazov*, Brooks, Richard, 1958.

"*Côte 465* [*Men in War*]: Un western Coréen." *Le Parisien libéré*, 3971 (June 18, 1957), 2,000 characters.
film analyzed: *Côte 465/Men in War*, Mann, Anthony, 1957.

"Coup de théâtre cinématographique à Venise: Orson Welles abandonné! [*Macbeth*]." *Le Parisien libéré*, 1237 (September 5, 1948), 400 characters.
film analyzed: *Macbeth*, Welles, Orson, 1948.

"*Le couple invisible* [*Topper*] au Cinéma d'Essai." *France-Observateur*, 134 (December 4, 1952), 3,600 characters.
film analyzed: *Couple invisible (Le)/ Topper*, McLeod, Norman Z., 1937.

"*Coups de feu au matin* [*Assignment: Paris*]: Beaucoup d'artifices." *Le Parisien libéré*, 2750 (July 17, 1953), 1,100 characters.

film analyzed: *Coups de feu au matin/Assignment: Paris*, Parrish, Robert, 1952.

"*Courrier diplomatique* [*Diplomatic Courier*]: Il court très vite." *Le Parisien libéré*, 2629 (February 25, 1953), 1,900 characters.
film analyzed: *Courrier diplomatique/Diplomatic Courier*, Hathaway, Henry, 1952.

"*Cran d'arrêt* [*The Turning Point*]: Du cran sans arrêt!" *Le Parisien libéré*, 2822 (October 10, 1953), 1,800 characters.
film analyzed: *Cran d'arrêt/The Turning Point*, Dieterle, William, 1952.

"*Le crime de Madame Lexton* [*Ivy*]." *Le Parisien libéré*, 1041 (January 21, 1948), 1,000 characters.
film analyzed: *Crime de Madame Lexton (Le)/Ivy*, Wood, Sam, 1947.

"*Le crime de Madame Lexton* [*Ivy*]: Trop de psychologie pour rien." *L'Écran français*, 135 (January 27, 1948), 1,000 characters.
film analyzed: *Crime de Madame Lexton (Le)/Ivy*, Wood, Sam, 1947.

"*Le crime était presque parfait* [*Dial M for Murder*]: Le film aussi." *Le Parisien libéré*, 3240 (February 10, 1955), 1,800 characters.
film analyzed: *Crime était presque parfait (Le)/Dial M for Murder*, Hitchcock, Alfred, 1954.

"*Le crime était presque parfait* [*Dial M for Murder*]: Théâtre policier." *France-Observateur*, 248 (February 10, 1955), 6,500 characters.
film analyzed: *Crime était presque parfait (Le)/Dial M for Murder*, Hitchcock, Alfred, 1954.

"*Le crime était presque parfait* [*Dial M for Murder*]: Théâtre policier." *Radio-Cinéma-Télévision*, 265 (February 13, 1955), 3,700 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Crime était presque parfait (Le)/Dial M for Murder*, Hitchcock, Alfred, 1954.

"*Crime passionnel* [*Fallen Angel*]." *Le Parisien libéré*, 1346 (January 12, 1949), 1,300 characters.
film analyzed: *Crime passionnel/Fallen Angel*, Preminger, Otto, 1945.

"*Crime sans châtiment* [*Kings Row*]." *Le Parisien libéré*, 871 (July 5, 1947), 700 characters.
film analyzed: *Crimes sans châtiment/Kings Row*, Wood, Sam, 1941.

"*Le Criminel* [*The Stranger*]." *Le Parisien libéré*, 1114 (April 14, 1948), 1,000 characters.
film analyzed: *Criminel (Le)/The Stranger*, Welles, Orson, 1946.

"*La Croisée des destins* [*Bhowani Junction*]: À l'Est un peu de nouveau." *Radio-Cinéma-Télévision*, 354 (October 28, 1956), 4,000 characters.
film analyzed: *Croisée des destins (La)/Bhowani Junction*, Cukor, George, 1956.

"*La Croisée des destins* [*Bhowani Junction*]: L'Inde sans éléphant." *Le Parisien libéré*, 3778 (November 2, 1956), 1,800 characters.
film analyzed: *Croisée des destins (La)/Bhowani Junction*, Cukor, George, 1956.

"*La Cuisine des anges* [*We're No Angels*]: Succulente." *Le Parisien libéré*, 3477 (November 15, 1955), 1,800 characters.
film analyzed: *Cuisine des anges (La)/We're No Angels*, Curtiz, Michael, 1955.

"*Cyrano de Bergerac*: M. Bergerac n'est pas assassiné." *Le Parisien libéré*, 2229 (November 13, 1951), 2,900 characters.
film analyzed: *Cyrano de Bergerac*, Gordon, Michael, 1951.

"*Le Dahlia bleu* [*The Blue Dahlia*]." *Le Parisien libéré*, 1155 (June 2, 1948), 800 characters.
film analyzed: *Dahlia bleu (Le)/The Blue Dahlia*, Marshall, George, 1946.

"*La Dame au manteau d'hermine* [*That Lady in Ermine*]: Un agréable prétexte." *Le Parisien libéré*, 1581 (October 13, 1949), 700 characters.
film analyzed: *Dame au manteau d'hermine (La)/That Lady in Ermine*, Lubitsch, Ernst, 1948.

"*La dame de Shangaï* [*The Lady from Shanghai*]." *L'Écran français*, 131 (December 30, 1947), 2,000 characters.
film analyzed: *Dame de Shangaï (La)/The Lady From Shanghai*, Welles, Orson, 1948.

"*La dame de Shangaï* [*The Lady from Shanghai*]." *Le Parisien libéré*, 1026 (January 3, 1948), 850 characters.
film analyzed: *Dame de Shangaï (La)/The Lady from Shanghai*, Welles, Orson, 1948.

"*La Dame du Lac* [*The Lady in the Lake*]." *Le Parisien libéré*, 1120 (April 21, 1948), 1,100 characters.
film analyzed: *Dame du lac (La)/The Lady in the Lake*, Montgomery, Robert, 1947.

"*La Dame du vendredi* [*His Girl Friday*]." *Le Parisien libéré*, 146 (February 3, 1945), 700 characters.
film analyzed: *Dame du vendredi (La)/His Girl Friday*, Hawks, Howard, 1940.

"*Dans l'ombre de San-Francisco* [*Woman on the Run*]: Pour avoir peur sans danger." *Le Parisien libéré*, 2156 (August 20, 1951), 1,100 characters.
film analyzed: *Dans l'ombre de San-Francisco/Woman on the Run*, Foster, Norman, 1950.

"*Dans l'ombre de San-Francisco* [*Woman on the Run*]: Solde de série noire." *Radio-Cinéma-Télévision*, 84 (August 26, 1951), 900 characters.
film analyzed: *Dans l'ombre de San-Francisco/Woman on the Run*, Foster, Norman, 1950.

"Dans le western toutes les femmes sont bonnes, c'est l'homme qui est méchant." *Radio-Cinéma-Télévision*, 43 (November 11, 1950), 5,800 characters.
films cited: *Chevauchée fantastique (La)/Stagecoach*, Ford, John, 1939; *Massacre de Fort Apache/Fort Apache*, Ford, John, 1948; *Pionniers de la Western Union/Western Union*, Lang, Fritz, 1941; *Flèche brisée/Broken Arrow*, Daves, Delmer, 1950.

"*David et Bethsabée* [*David and Bathsheba*]." *France-Observateur*, 107 (May 29, 1952), 4,400 characters, in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Deuxième Partie: Érotisme" (Éditions du Cerf, 1961), pp. 65-67.
film analyzed: *David et Bethsabée/David and Bathsheba*, King, Henry, 1951.

"*David et Bethsabée* [*David and Bathsheba*]: Bible rose et Bible noire." *Le Parisien libéré*, 2394 (May 26, 1952), 3,600 characters.
film analyzed: *David et Bethsabée/David and Bathsheba*, King, Henry, 1951.

"*David et Bethsabée* [*David and Bathsheba*]: La bible selon la tradition anglo-saxonne." *Radio-Cinéma-Télévision*, 124 (June 1, 1952), 3,700 characters.
film analyzed: *David et Bethsabée/David and Bathsheba*, King, Henry, 1951.

"*Davy Crockett et les Pirates de la rivière* [*Davy Crockett and the River Pirates*]: Roland du Tennessee." *Le Parisien libéré*, 3825 (December 28, 1956), 2,300 characters.
film analyzed: *Davy Crockett et les Pirates de la rivière/Davy Crockett and the River Pirates*, Foster, Norman, 1956.

"De l'ambiguïté [*La Charge victorieuse* (*The Red Badge of Courage*)]." *Cahiers du cinéma*, n. 27 (October 1953), pp. 49-54/18,000 characters.

film analyzed: *Charge victorieuse (La)/The Red Badge of Courage*, Huston, John, 1951.

"De *Symphonie nuptiale* [*The Wedding March*] à *La danse de mort*: Stroheim perdu et retrouvé." *L'Écran français*, 155 (June 15, 1948), 5,500 characters. Partially reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
films cited: *Rapaces (Les)/Greed*, Stroheim, Erich von, 1925 (1923); *Folies de femmes/Foolish Wives*, Stroheim, Erich von, 1922; *Symphonie nuptiale (La)/The Wedding March*, Stroheim, Erich von, 1927; *Pourquoi nous combattons/Why We Fight*, Capra, Frank, Litvak, Anatole, and Veiller, Anthony, 1942-45.

"Le découpage et son évolution [*Furie* (*Fury*)]." *L'âge nouveau*, 93 (July 1955), 18,000 characters; reprinted in modified form in *Qu'est-ce que le cinéma?*, volume I: "Ontologie et langage" (Éditions du Cerf, 1958).
film analyzed: *Furie/Fury*, Lang, Fritz, 1936.

"*La Déesse* [*The Goddess*]: L'obsession de Hollywood." *Radio-Cinéma-Télévision*, 453 (September 21, 1958), 3,900 characters.
film analyzed: *Déesse (La)/The Goddess*, Cromwell, John, 1958.

"*La Déesse* [*The Goddess*]: Le portrait d'une idole." *Le Parisien libéré*, 4357 (September 15, 1958), 1,600 characters.
film analyzed: *Déesse (La)/The Goddess*, Cromwell, John, 1958.

"Défense de *Monsieur Verdoux*." *Les Temps modernes*, 3, n. 27 (December 1947), pp. 1114-1122/18,700 characters. Reprinted in *Charlie Chaplin*. Paris: Éditions du Cerf, 1973.
film analyzed: *Monsieur Verdoux*, Chaplin, Charles, 1947.

"*Le Défunt récalcitrant* [*Here Comes Mr. Jordan*]." *Le Parisien libéré*, 126 (January 12, 1945), 1,000 characters.
film analyzed: *Défunt récalcitrant (Le)/Here Comes Mr. Jordan*, Hall, Alexander, 1941.

"*Demain viendra toujours* [*Tomorrow Is Forever*]." *Le Parisien libéré*, 1376 (February 16, 1949), 850 characters.
film analyzed: *Demain viendra toujours/Tomorrow Is Forever*, Pichel, Irving, 1946.

"*Le démon des eaux troubles* [*Hell and High Water*]: Océaniques!" *Le Parisien libéré*, 3195 (December 20, 1954), 2,000 characters.
film analyzed: *Démon des eaux troubles (Le)/Hell and High Water*, Fuller, Samuel, 1954.

"*Le démon s'éveille la nuit* [*Clash by Night*]: Une Bovary américaine." *Le Parisien libéré*, 2555 (December 1, 1952), 3,000 characters.
film analyzed: *Démon s'éveille la nuit (Le)/Clash by Night*, Lang, Fritz, 1952.

"*Les Démons de la liberté* [*Brute Force*]." *Le Parisien libéré*, 1257 (September 29, 1948), 850 characters.
film analyzed: *Démons de la liberté (Les)/Brute Force*, Dassin, Jules, 1947.

"*Les Démons de la liberté* [*Brute Force*]: Une satire dramatique du régime policier." *L'Écran français*, 170 (September 28, 1948), 2,500 characters.
film analyzed: *Démons de la liberté (Les)/Brute Force*, Dassin, Jules, 1947.

"*La Dernière chasse* [*The Last Hunt*]: Un grand western." *Le Parisien libéré*, 3992 (July 12, 1957), 2,300 characters.
film analyzed: *Dernière Chasse (La)/The Last Hunt*, Brooks, Richard, 1956.

"La dernière révélation d'Hollywood [*Le Grand couteau* (*The Big Knife*)]: Robert Aldrich." *Radio-Cinéma-Télévision*, 315 (January 29, 1956), 4,000 characters.
film analyzed: *Grand couteau (Le)/The Big Knife*, Aldrich, Robert, 1955.

"*Derrière le miroir* [*Bigger than Life*]." *Le Parisien libéré*, 3869 (February 18, 1957), 2,000 characters.

film analyzed: *Derrière le miroir/Bigger than Life*, Ray, Nicholas, 1956.

"*Derrière le miroir* [*Bigger than Life*]." *France-Observateur*, 355 (February 28, 1957), 7,000 characters.
film analyzed: *Derrière le miroir/Bigger than Life*, Ray, Nicholas, 1956.

"*Derrière le miroir* [*Bigger than Life*]: Seulement intelligent." *Radio-Cinéma-Télévision*, 372 (March 3, 1957), 4,100 characters.
film analyzed: *Derrière le miroir/Bigger than Life*, Ray, Nicholas, 1956.

"Des comédies pour tous les goûts: *La Folle ingénue* [*Cluny Brown*] et *En route pour le Maroc* [*Road to Morocco*]." *Le Parisien libéré*, 850 (June 11, 1947), 1,800 characters.
films analyzed: *Folle ingénue (La)/Cluny Brown*, Lubitsch, Ernst, 1946; *En route pour le Maroc/Road to Morocco*, Butler, David, 1942.

"*Des monstres attaquent la ville* [*Them*]." *Radio-Cinéma-Télévision*, 284 (June 26, 1955), p. 37/2,200 characters.
film analyzed: *Des monstres attaquent la ville/Them*, Douglas, Gordon, 1955.

"*Des monstres attaquent la ville* [*Them*]: Fourmi ... dable." *Le Parisien libéré*, 3342 (June 10, 1955), 2,000 characters.
film analyzed: *Des monstres attaquent la ville/Them*, Douglas, Gordon, 1955.
"*Le désert de la peur* [*Along the Great Divide*]: Le désert de la loi." *Radio-Cinéma-Télévision*, 131 (July 20, 1952), 2,000 characters.
film analyzed: *Désert de la peur (Le)*, a.k.a. *Une corde pour te pendre/Along the Great Divide*, Walsh, Raoul, 1951.

"*Le désert de la peur* [*Along the Great Divide*]: Un western policier." *Le Parisien libéré*, 2430 (June 7, 1952), 2,700 characters.
film analyzed: *Désert de la peur (Le)*, a.k.a. *Une corde pour te pendre/Along the Great Divide*, Walsh, Raoul, 1951.

"*Désir d'amour* [*Easy to Love*]." *Le Parisien libéré*, 3233 (February 2, 1955), 2,000 characters.
film analyzed: *Désir d'amour/Easy to Love*, Walters, Charles, 1953.

"*Désirs Humains* [*Human Desire*]: *La bête humaine* vue par Fritz Lang." *Le Parisien libéré*, 3369 (July 12, 1955), 3,500 characters.
film analyzed: *Désirs Humains/Human Desire*, Lang, Fritz, 1954.

"*Destination Gobi*: La marine mène à tout." *Le Parisien libéré*, 3268 (March 15, 1955), 1,700 characters.
film analyzed: *Destination Gobi*, Wise, Robert, 1953.

"*Destination Lune* [*Destination Moon*]." *Le Parisien libéré*, 2060 (April 27, 1951), 1,300 characters.
film analyzed: *Destination Lune/Destination Moon*, Pichel, Irving, 1950.

"Deux comédies américaines révèlent le héros malgré lui Eddie Bracken: *L'escadre est au port* [*The Fleet's In*] et *Le Héros malgré lui* [*The Great McGinty*]." *Le Parisien libéré*, 1584 (October 17, 1949), 700 characters.
films analyzed: *Escadre est au port (L')/The Fleet's In*, Schertzinger, Victor, 1942; *Héros malgré lui (Le)/The Great McGinty*, Sturges, Preston, 1944.

"Deux films à sujets sociaux [*L'Homme au bras d'or* (*The Man with the Golden Arm*) et *Une Femme en enfer* (*I'll Cry Tomorrow*)]." *L'Éducation nationale*, 23 (June 21, 1956), 5,400 characters.
films analyzed: *Homme au bras d'or (L')/The Man with the Golden Arm*, Preminger, Otto, 1955; *Femme en enfer (Une)/I'll Cry Tomorrow*, Mann, Daniel, 1955.

"Deux films américains: *Courrier diplomatique* [*Diplomatic Courier*] et *Chérie je me sens rajeunir* [*Monkey Business*]." *France-Observateur*, 146 (February 26, 1953), 3,300 characters.

films analyzed: *Courrier diplomatique/Diplomatic Courier*, Hathaway, Henry, 1952; *Chérie je me sens rajeunir/Monkey Business*, Hawks, Howard, 1952.

"Deux films de Rudolph Maté: *La Flamme qui s'éteint* [*No Sad Song for Me*] et *Midi, Gare centrale* [*Union Station*]." *France-Observateur*, 83 (December 13, 1951), 2,900 characters.
films analyzed: *Flamme qui s'éteint (La)/No Sad Song for Me*, Maté, Rudolph, 1950; *Midi, Gare centrale/Union Station*, Maté, Rudolph, 1950.

"*Deux nigauds aviateurs* [*Keep 'Em Flying*]." *Le Parisien libéré*, 1203 (July 28, 1948), 300 characters.
film analyzed: *Deux nigauds aviateurs/Keep 'Em Flying*, Lubin, Arthur, and Ceder, Ralph, 1941.

"*Deux nigauds en Afrique* [*Africa Screams*]: Une Afrique sans danger." *Le Parisien libéré*, 1600 (November 4, 1949), 600 characters.
film analyzed: *Deux nigauds en Afrique/Africa Screams*, Barton, Charles, 1949.

"*Le diable fait le troisième* [*The Devil Makes Three*]: Gene Kelly chez les nazis." *Le Parisien libéré*, 2562 (December 9, 1952), 2,600 characters.
film analyzed: *Diable fait le troisième (Le)/The Devil Makes Three*, Marton, Andrew, 1951.
"Le Diable n'est pas américain [*Shadow of a Doubt*]." *Radio-Cinéma-Télévision*, 270 (March 20, 1955), p. 36/3,600 characters.
film analyzed: *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1943.

"*Diables au soleil* [*Kings Go Forth*]: Sous le ciel de Provence." *Le Parisien libéré*, 4290 (June 27, 1958), 1,800 characters.
film analyzed: *Diables au soleil/Kings Go Forth*, Daves, Delmer, 1958.

"*Les Diables de Guadalcanal* [*Flying Leathernecks*]: Les Diables ont des ailes." *Le Parisien libéré*, 2491 (September 17, 1952), 1,900 characters.
film analyzed: *Diables de Guadalcanal (Les)/Flying Leathernecks*, Ray, Nicholas, 1951.

"*Dieu est mort* [*The Fugitive*]." *Le Parisien libéré*, 1287 (November 3, 1948), 1,200 characters.
film analyzed: *Dieu est mort/The Fugitive*, Ford, John, 1947.

"Dieu seul le sait: Saint Robinson Crusoé [*Dieu seul le sait* (*Heaven Knows, Mr. Allison*), *Moby Dick*, and *La Reine africaine* (*The African Queen*)]." *Le Parisien libéré*, 3999 (July 20, 1957), 2,000 characters.
films analyzed: *Dieu seul le sait/Heaven Knows, Mr. Allison*, Huston, John, 1957; *Moby Dick*, Huston, John, 1956; *Reine africaine (La)/The African Queen*, Huston, John, 1951.

"*Dix, rue Frederick* [*Ten North Frederick*]." *France-Observateur*, 436 (September 11, 1958), 4,100 characters.
film analyzed: *Dix, rue Frederick/Ten North Frederick*, Dunne, Philip, 1958.

"*Dossier secret* [*Confidential Report*]: Orson Welles ou la volonté de puissance." *Radio-Cinéma-Télévision*, 335 (June 17, 1956), 3,800 characters.
film analyzed: *Dossier secret*, a.k.a. *Monsieur Arkadin/Confidential Report*, a.k.a. *Mr. Arkadin*, Welles, Orson, 1955.
"*Dossier secret* [*Confidential Report*]: Le secret de M. Arkadin." *Le Parisien libéré*, 3657 (June 13, 1956), 1,300 characters.
film analyzed: *Dossier secret*, a.k.a. *Monsieur Arkadin/Confidential Report*, a.k.a. *Mr. Arkadin*, Welles, Orson, 1955.

"*La Douce illusion* [*It's a Date*]." *Le Parisien libéré*, 226 (May 8, 1945), 400 characters.
film analyzed: *Douce illusion (La)/It's a Date*, Seiter, William A., 1940.

"*Du Barry était une dame* [*Du Barry Was a Lady*]." *Le Parisien libéré*, 1026 (January 3, 1948), 850 characters.
film analyzed: *Du Barry était une dame (La)/Du Barry Was a Lady*, Del Ruth, Roy, 1943.

"Du nouveau dans la comédie filmée américaine [*Héros d'occasion* (*Hail the Conquering Hero*)]: Le héros malgré lui triomphe du canular et de la parodie." *Le Parisien libéré*, 1462 (May 27, 1949), 1,700 characters.
film analyzed: *Héros d'occasion/Hail the Conquering Hero*, Sturges, Preston, 1944.

"Du petit au grand écran [*La Nuit des maris* (*The Bachelor Party*) et *Douze hommes en colère* (*Twelve Angry Men*)]." *L'Éducation nationale*, 33 (November 28, 1957), 4,800 characters.
films analyzed: *Nuit des maris (La)/The Bachelor Party*, Mann, Delbert, 1957; *Douze hommes en colère/Twelve Angry Men*, Lumet, Sidney, 1957.

"*Du sang dans le désert* [*The Tin Star*]." *France-Observateur*, 406 (February 20, 1958), 3,000 characters.
film analyzed: *Du sang dans le désert/The Tin Star*, Mann, Anthony, 1957.

"*Duel au soleil* [*Duel in the Sun*]." *Le Parisien libéré*, 1340 (January 5, 1949), 1,700 characters.
film analyzed: *Duel au soleil/Duel in the Sun*, Vidor, King, 1947.
"*Duel avec la mort* [*Side Street*]." *Le Parisien libéré*, 2214 (October 26, 1951), 2,500 characters.
film analyzed: *Duel avec la mort/Side Street*, Mann, Anthony, 1950.

"*Duel sous la mer* [*Submarine Command*]: En plongée dans le subconscient." *Le Parisien libéré*, 2402 (June 4, 1952), 2,800 characters.
film analyzed: *Duel sous la mer/Submarine Command*, Farrow, John, 1952.

"*L'Échappé de la chaise électrique* [*Man Made Monster*]." *Le Parisien libéré*, 2656 (March 28, 1953), 2,000 characters.
film analyzed: *Échappé de la chaise électrique (L')/Man Made Monster*, Waggner, George, 1941.

"*Écrit dans le ciel* [*The High and the Mighty*]." *France-Observateur*, 233 (October 28, 1954), 5,300 characters.
film analyzed: *Écrit dans le ciel/The High and the Mighty*, Wellman, William A., 1954.

"*Écrit dans le ciel* [*The High and the Mighty*]: Bien écrit mais mal pensé." *Radio-Cinéma-Télévision*, 251 (November 7, 1954), p. 39/1,300 characters.
film analyzed: *Écrit dans le ciel/The High and the Mighty*, Wellman, William A., 1954.

"*Écrit dans le ciel* [*The High and the Mighty*]: Un film qui voit grand." *Le Parisien libéré*, 3153 (November 1, 1954), 3,400 characters.
film analyzed: *Écrit dans le ciel/The High and the Mighty*, Wellman, William A., 1954.

"*Écrit sur le vent* [*Written on the Wind*]: Pourquoi on manque de pétrole!" *Le Parisien libéré*, 3873 (February 22, 1957), 1,800 characters.
film analyzed: *Écrit sur du vent/Written on the Wind*, Sirk, Douglas, 1957.

"*Les Écumeurs des Monts Apaches* [*Stage to Tucson*]." *Le Parisien libéré*, 2290 (January 24, 1952), 2,000 characters.
film analyzed: *Écumeurs des Monts Apaches (Les)/Stage to Tucson*, Murphy, Ralph, 1950.

"En quelques mots: *Une nuit à Casablanca* [*A Night in Casablanca*], *Swing Romance*, et *Le droit d'aimer* [*My Reputation*]." *Le Parisien libéré*, 809 (April 23, 1947), 1,400 characters.

films analyzed: *Nuit à Casablanca (Une)/A Night in Casablanca*, Mayo, Archie L., 1946; *Swing Romance*, a.k.a. *Second Chorus*, Potter, Hank C., 1941; *Droit d'aimer (Le)/My Reputation*, Bernhardt, Curtis, 1946.

"En quelques mots: *13, rue de la Madeleine* [*13 Rue Madeleine*] et *Deux mains dans la nuit* [*The Spiral Staircase*]." *Le Parisien libéré*, 820 (May 7, 1947), 900 characters.
films analyzed: *13, rue de la Madeleine/13 Rue Madeleine*, Hathaway, Henry, 1946; *Deux mains dans la nuit/The Spiral Staircase*, Siodmak, Robert, 1946.

"*En route vers Zanzibar* [*Road to Zanzibar*]." *Le Parisien libéré*, 1394 (March 9, 1949), 850 characters.
film analyzed: *En route vers Zanzibar/Road to Zanzibar*, Schertzinger, Victor, 1941.

"*Les enchaînés* [*Notorious*]: Marthe Richard à l'âge atomique." *L'Écran français*, 142 (March 16, 1948), 1,500 characters.
film analyzed: *Enchaînés (Les)/Notorious*, Hitchcock, Alfred, 1946.

"*Les enchaînés* [*Notorious*]." *Le Parisien libéré*, 1090 (March 17, 1948), 1,000 characters.
film analyzed: *Enchaînés (Les)/Notorious*, Hitchcock, Alfred, 1946.

"*L'Énigmatique Monsieur D.* [*Foreign Intrigue*]: Inventaire après décès." *Le Parisien libéré*, 3694 (July 26, 1956), 1,200 characters.
film analyzed: *Énigmatique Monsieur D. (L')/Foreign Intrigue*, Reynolds, Sheldon, 1956.

"*L'énigme du Chicago-Express* [*The Narrow Margin*]: Express Train surprise." *Le Parisien libéré*, 2707 (May 28, 1953), 2,300 characters.
film analyzed: *Énigme du Chicago-Express (L')/The Narrow Margin*, Fleischer, Richard, 1952.

"*L'énigme du Chicago-Express* [*The Narrow Margin*] et *Le compagnon secret* [*The Secret Sharer*]: Deux bonnes nouvelles!" *Radio-Cinéma-Télévision*, 179 (June 21, 1953), 2,200 characters.
films analyzed: *Énigme du Chicago-Express (L')/The Narrow Margin*, Fleischer, Richard, 1952; *Compagnon secret (Le)/The Secret Sharer*, a.k.a. *Face to Face*, Brahm, John, 1953.

"*L'Enjeu* [*State of the Union*]: Mr. Deeds, disciple de Garry Davis." *Le Parisien libéré*, 1525 (August 9, 1949), 1,300 characters.
film analyzed: *Enjeu (L')/State of the Union*, Capra, Frank, 1948.

"Entomologie de la pin-up girl." *L'Écran français* 77 (December 17, 1946), pp. 15-17/5,000 characters; in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Deuxième Partie: Érotisme" (Éditions du Cerf, 1961), pp. 45-50.
films cited: *Banni (Le)/The Outlaw*, Hughes, Howard, and Hawks, Howard, 1943; *Lys brisé (Le)/Broken Blossoms*, Griffith, D. W., 1919.

"Entretien avec Orson Welles." *Cahiers du cinéma*, part I in 14, n. 84 (June 1958), pp. 1-13/42,000 characters; part II in 15, n. 87 (September 1958), pp. 2-27, partially anthologized in *La politique des auteurs: Entretiens Avec Dix Cinéastes* (1972; Éditions de l'Étoile, 1984), pp. 125-148; completely anthologized in Bazin's *Orson Welles* (Paris: Éditions du Cerf, 1972), pp. 135-190.
films analyzed: *Dossier secret*, a.k.a. *Monsieur Arkadin/Confidential Report*, a.k.a. *Mr. Arkadin*, Welles, Orson, 1955; *Don Quichotte/Don Quijote de Orson Welles*, Welles, Orson, 1992.

"*L'équipage fantôme* [*Sealed Cargo*]: L'aventure est sur la mer." *Le Parisien libéré*, 2330 (March 11, 1952), 1,500 characters.
film analyzed: *Équipage fantôme (L')/Sealed Cargo*, Werker, Alfred L., 1951.

"*L'équipage fantôme* [*Sealed Cargo*]: Un navire abordable." *Radio-Cinéma-Télévision*, 113 (March 16, 1952), 1,500 characters.

film analyzed: *Équipage fantôme (L')/Sealed Cargo*, Werker, Alfred L., 1951.

"Erich von Stroheim: La forme, l'uniforme et la cruauté [*Folies de femmes* (*Foolish Wives*) et *Les Rapaces* (*Greed*)]." *Ciné-club*, 7, n. 2 (April 1949), 13,000 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
films analyzed: *Folies de femmes/Foolish Wives*, Stroheim, Erich von, 1922; *Rapaces (Les)/Greed*, Stroheim, Erich von, 1925 (1923).

"*L'espion* [*The Thief*]: Le silence est d'uranium." *Le Parisien libéré*, 2558 (December 4, 1952), 2,000 characters.
film analyzed: *Espion (L')/The Thief*, Rouse, Russell, 1952.

"*Et tournent les chevaux de bois* [*Ride the Pink Horse*]: Enfourchez ces chevaux de bois!" *Le Parisien libéré*, 1599 (November 3, 1949), 1,500 characters.
film analyzed: *Et tournent les chevaux de bois/Ride the Pink Horse*, Montgomery, Robert, 1947.

"*Et tournent les chevaux de bois* [*Ride the Pink Horse*]: Humour noir et rose." *L'Écran français*, 227 (November 7, 1949), 1,800 characters.
film analyzed: *Et tournent les chevaux/Ride the Pink Horse*, Montgomery, Robert, 1947.

"*L'étang tragique* [*Swamp Water*]." *Le Parisien libéré*, 1126 (April 28, 1948), 1,800 characters.
film analyzed: *Étang tragique (L')/Swamp Water*, Renoir, Jean, 1941.

"Éternelle chevauchée Immortel: John Ford, *La Poursuite infernale* [*My Darling Clementine*]." *Le Parisien libéré*, 820 (May 7, 1947), 1,600 characters.
film analyzed: *Poursuite infernale (La)/My Darling Clementine*, Ford, John, 1946.

"*L'étoile du destin* [*Lone Star*]: Ava Gardner et l'histoire." *Le Parisien libéré*, 2590 (January 10, 1953), 1,900 characters.
film analyzed: *Étoile du destin (L')/Lone Star*, Sherman, Vincent, 1952.

"*L'étrange incident* [*The Ox-Bow Incident*]." *Le Parisien libéré*, 1245 (September 15, 1948), 1,700 characters.
film analyzed: *Étrange incident (L')/The Ox-Bow Incident*, Wellman, William A., 1943.

"*L'étranger dans la cité* [*Walk Softly, Stranger*]: N'est pas assez étrange." *Le Parisien libéré*, 2104 (June 19, 1951), 2,000 characters.
film analyzed: *Étranger dans la cité (L')/Walk Softly, Stranger*, Stevenson, Robert, 1950.

"*L'étranger dans la cité* [*Walk Softly, Stranger*]: On n'est bien que chez soi." *Radio-Cinéma-Télévision*, 76 (July 1, 1951), 3,000 characters.
film analyzed: *Étranger dans la cité (L')/Walk Softly, Stranger*, Stevenson, Robert, 1950.

"*L'Évadée* [*The Chase*]." *Le Parisien libéré*, 1078 (March 3, 1948), 600 characters.
film analyzed: *Évadée (L')/The Chase*, Ripley, Arthur, 1946.

"*Ève a commencé* [*It Started with Eve*]." *Le Parisien libéré*, 56 (October 22, 1944), 900 characters.
film analyzed: *Ève a commencé/It Started with Eve*, Koster, Henry, 1941.

"*Ève* [*All about Eve*] fait triompher la psychologie au cinéma." *Le Parisien libéré*, 2064 (February 5, 1951), 1,700 characters.
film analyzed: *Ève/All about Eve*, Mankiewicz, Joseph L., 1950.

"L'évolution du langage cinématographique," from three articles, the first for the book *Vingt ans de cinéma à Venise* (1952); the second, "Le découpage et son évolution," from *L'âge nouveau*, n. 93 (July 1955), 18,000 characters; and the third from *Cahiers du cinéma*, n. 1 (1950), in

Qu'est-ce que le cinéma?, volume I: "Ontologie et langage" (Éditions du Cerf, 1958), pp. 131-148; in *Qu'est-ce que le cinéma?* (Cerf, 1975, rpt. 2000; single-volume version), pp. 63-80.
films analyzed: *Citizen Kane*, Welles, Orson, 1941; *Furie/Fury*, Lang, Fritz, 1936.

"Évolution du western." *Cahiers du cinéma*, n. 54 (December 1955), pp. 22-27/20,000 characters, in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Quatrième Partie: Le Western" (Éditions du Cerf 1961), pp. 146-156; in *Qu'est-ce que le cinéma?* (Cerf, 1975; single-volume version), pp. 229-239.
films cited: *Grand passage (Le)/Northwest Passage*, Vidor, King, 1940; *Piste de Santa Fe (La)/Santa Fe Trail*, Curtiz, Michael, 1940; *Caravane héroïque (La)/Virginia City*, Curtiz, Michael, 1940; *Retour de Frank James (Le)/The Return Of Frank James*, Lang, Fritz, 1940; *Pionniers de la Western Union (Les)/Western Union*, Lang, Fritz, 1940; *Sur la piste des Mohawks/Drums Along the Mohawk*, Ford, John, 1939; *Cavalier du désert (Le)/The Westerner*, Wyler, William, 1940; *Femme ou démon/Destry Rides Again*, Marshall, George, 1939; *Destry*, Marshall, George, 1954; *Poursuite infernale (La)/My Darling Clementine*, Ford, John 1946; *Massacre de Fort Apache/Fort Apache*, Ford, John, 1948; *Chevauchée fantastique (La)/Stagecoach*, Ford, John, 1939; *Bronco Apache/Apache*, Aldrich, Robert, 1954; *Flèche brisée (La)/Broken Arrow*, Daves, Delmer, 1950; *Étrange incident (L')/The Ox-Bow Incident*, Wellman, William A., 1943; *Train sifflera trois fois (Le)/High Noon*, Zinnemann, Fred, 1952; *Banni (Le)/The Outlaw*, Hughes, Howard, and Hawks, Howard, 1943; *Homme des vallées perdu (L')/Shane*, Stevens, George, 1953; *Duel au soleil/Duel in the Sun*, Vidor, King, 1947; *Cible humaine (La)/The Gunfighter*, King, Henry, 1949; *Au-delà du Missouri/Across the Wide Missouri*, Wellman, William A., 1951; *Convoi de femmes/Westward the Women*, Wellman, William A., 1952; *Rio Grande*, Ford, John, 1950; *Quatre étranges cavaliers/Silver Lode*, Dwan, Allan, 1954; *Rivière Rouge/Red River*, Hawks, Howard, 1948; *Captive aux yeux clairs (La)/The Big Sky*, Hawks, Howard, 1952; *Brigade héroïque (La)/Saskatchewan*, a.k.a. *O'Rourke of the Royal Mounted*, Walsh, Raoul, 1954; *Fille du désert (La)/Colorado*

Territory, Walsh, Raoul, 1949; *Vallée de la peur (La)/Pursued*, Walsh, Raoul, 1947; *Désert de la peur (Le)*, a.k.a. *Une corde pour te pendre/Along the Great Divide*, Walsh, Raoul, 1951; *Johny Guitare/Johnny Guitar*, Ray, Nicholas, 1954; *À l'ombre des potences/Run for Cover*, Ray, Nicholas, 1955; *Lance brisée (La)/Broken Lance*, Dmytryk, Edward, 1954; *Maison des étrangers (La)/House of Strangers*, Mankiewicz, Joseph L., 1949; *Maître de la prairie (Le)/The Sea of Grass*, Kazan, Elia, 1947; *Appât (L')/The Naked Spur*, Mann, Anthony, 1953; *Affameurs (Les)/Bend of the River*, Mann, Anthony, 1952; *Je suis un aventurier/The Far Country*, Mann, Anthony, 1955; *Porte du diable (La)/Devil's Doorway*, Mann, Anthony, 1950; *Ange des maudits (L')/Rancho Notorious*, Lang, Fritz, 1952; *Homme qui n'a pas d'étoile (L')/Man Without a Star*, Vidor, King, 1955; *Vera Cruz*, Aldrich, Robert, 1954; *Jardin du diable (Le)/Garden of Evil*, Hathaway, Henry, 1954; *Homme du Kentucky (L')/The Kentuckian*, Lancaster, Burt, 1955; *Rivière sans retour (La)/River of No Return*, Preminger, Otto, 1954; *À l'Est d'Eden/East of Eden*, Kazan, Elia, 1955, *Homme de la plaine (L')/The Man from Laramie*, Mann, Anthony, 1955.

"*L'expédition du Fort-King* [*Seminole*]: L'Ouest est aussi au Sud." *Radio-Cinéma-Télévision*, 219 (March 28, 1954), 1,800 characters.
film analyzed: *Expédition du Fort-King (L')/Seminole*, Boetticher, Budd, 1954.

"*L'expédition du Fort-King* [*Seminole*]: Vivent les indiens!" *Le Parisien libéré*, 2955 (March 13, 1954), 1,600 characters.
film analyzed: *Expédition du Fort-King (L')/Seminole*, Boetticher, Budd, 1954.

"*Face au crime* [*Crime in the Streets*]: Petite graine de violence!" *Le Parisien libéré*, 3997 (July 18, 1957), 2,100 characters.
film analyzed: *Face au crime/Crime in the Streets*, Siegel, Don, 1956.

"*Le facteur sonne toujours deux fois* [*The Postman Always Rings Twice*]." *Le Parisien libéré*, 987 (November 19, 1947), 1,700 characters.

film analyzed: *Facteur sonne toujours deux fois (Le)/The Postman Always Rings Twice*, Garnett, Tay, 1946.

"*Le faiseur de pluie* [*The Rainmaker*]: Adorable Katharine." *Le Parisien libéré*, 3966 (June 12, 1957), 2,000 characters.
film analyzed: *Faiseur de pluie (Le)/The Rainmaker*, Anthony, Joseph, 1956.

"*Le faiseur de pluie* [*The Rainmaker*]: Marchand d'espoir." *Radio-Cinéma-Télévision*, 388 (June 23, 1957), 2,000 characters.
film analyzed: *Faiseur de pluie (Le)/The Rainmaker*, Anthony, Joseph, 1956.

"*Fantasia*." *Le Parisien libéré*, 697 (November 8, 1946), 1,200 characters.
film analyzed: *Fantasia*, Armstrong, Samuel, Algar, James, Roberts, Bill, Handley, Jim, Beebe, Ford, Satterfield, Paul, Sharpsteen, Ben, Hand, David D., Luske, Hamilton, Hee, Thornton, Ferguson, Norman, and Jackson, Wilfred, 1940.

"*Le fantôme de l'Opéra* [*The Phantom of the Opera*] et *Angoisse* [*Experiment Perilous*]." *Le Parisien libéré*, 886 (July 23, 1947), 3,000 characters.
films analyzed: *Fantôme de l'Opéra (Le)/The Phantom of the Opera*, Lubin, Arthur, 1943; *Angoisse/Experiment Perilous*, Tourneur, Jacques, 1944.

"*Le fantôme de la rue Morgue* [*Phantom of the Rue Morgue*]: Invisible sans lunettes!" *Le Parisien libéré*, 3225 (January 24, 1955), 1,300 characters.
film analyzed: *Fantôme de la rue Morgue (Le)/Phantom of the Rue Morgue*, Del Ruth, Roy, 1954.

"Faut-il croire en Hitchcock?" *France-Observateur*, 88 (January 17, 1952), pp. 23-24/5,300 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.

films cited: *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1943; *Maison du Docteur Edwardes (La)/Spellbound*, Hitchcock, Alfred, 1945; *Enchaînés (Les)/Notorious*, Hitchcock, Alfred 1946; *Lifeboat, les Naufragés/Lifeboat*, Hitchcock, Alfred, 1944; *Corde (La)/Rope*, Hitchcock, Alfred 1948; *Inconnu du Nord-Express (L')/Strangers on a Train*, Hitchcock, Alfred, 1951; *Citizen Kane*, Welles, Orson, 1941; *Vipère (La)/The Little Foxes*, Wyler, William, 1941; *Intolérance/Intolerance*, Griffith, D. W., 1916.

"Faut-il renoncer à critiquer *Les Feux de la rampe* [*Limelight*]? Le premier classique du cinéma." *Radio-Cinéma-Télévision*, 148 (November 16, 1952), 6,400 characters.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"*Le faux coupable* [*The Wrong Man*]." *France-Observateur*, 366 (May 16, 1957), 3,500 characters.
film analyzed: *Faux coupable (Le)/The Wrong Man*, Hitchcock, Alfred, 1957.

"*La femme aux deux visages* [*Two-Faced Woman*] et *La maison des sept péchés* [*Seven Sinners*]." *Le Parisien libéré*, 797 (April 9, 1947), 1,200 characters.
films analyzed: *Femme aux deux visages (La)/Two-Faced Woman*, Cukor, George, 1941; *Maison des sept péchés (La)/Seven Sinners*, Garnett, Tay, 1940.

"*La Femme de l'année* [*Woman of the Year*]." *Le Parisien libéré*, 1608 (November 14, 1949), 1,000 characters.
film analyzed: *Femme de l'année (La)/Woman of the Year*, Stevens, George, 1942.

"*Femme de feu* [*Ramrod*]: Western et psychologie féminine." *Le Parisien libéré*, 2141 (August 1, 1951), 1,700 characters.
film analyzed: *Femme de feu/Ramrod*, De Toth, André, 1947.

"*La Femme et le rôdeur* [*The Unholy Wife*]." *Le Parisien libéré*, 4103 (November 20, 1957), 1,500 characters.
film analyzed: *Femme et le rôdeur (La)/The Unholy Wife*, Farrow, John, 1957.

"*La femme sur la plage* [*The Woman on the Beach*]." *Le Parisien libéré*, 1179 (June 30, 1948), 600 characters.
film analyzed: *Femme sur la plage (La)/The Woman on the Beach*, Renoir, Jean, 1946.

"*Femmes en cage* [*Caged*]." *Cahiers du cinéma*, n. 25 (July 1953), p. 57/4,000 characters.
film analyzed: *Femmes en cage/Caged*, Cromwell, John, 1950.

"*Fenêtre sur cour* [*Rear Window*]." *France-Observateur*, 256 (April 7, 1955), 8,400 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Fenêtre sur cour/Rear Window*, Hitchcock, Alfred, 1954.

"*Fenêtre sur cour* [*Rear Window*]: Il s'en passe des choses." *Le Parisien libéré*, 3290 (April 10, 1955), 1,200 characters.
film analyzed: *Fenêtre sur cour/Rear Window*, Hitchcock, Alfred, 1954.

"Le Festival de Biarritz s'est terminé cette nuit [*Le Deuil sied à Électre* (*Mourning Becomes Electra*)." *Le Parisien libéré*, 1523 (August 6, 1949), 2,500 characters.
film analyzed: *Deuil sied à Électre (Le)/Mourning Becomes Electra*, Nichols, Dudley, 1947.

"Le Festival de Cannes, 4 mai [*Un Américain à Paris* (*An American in Paris*) et *Histoire de détective* (*Detective Story*)]: Notes de projection." *France-Observateur*, 104 (May 8, 1952), 8,700 characters.
films analyzed: *Américain à Paris (Un)/An American in Paris*, Minnelli, Vincente, 1951; *Histoire de détective/Detective Story*, Wyler, William, 1951.

"*Feux croisés* [*Crossfire*]: Enfin un très bon film américain à Cannes!" *Le Parisien libéré*, 935 (September 19, 1947), 1,900 characters.
film analyzed: *Feux croisés/Crossfire*, Dmytryk, Edward, 1947.

"*Feux croisés*: À propos de *Crossfire*." *L'Écran français*, 125 (November 18, 1947), 4,500 characters.
film analyzed: *Feux croisés/Crossfire*, Dmytryk, Edward, 1947.

"*Les Feux de la rampe* [*Limelight*]." *L'Esprit*, 199 (February 1953), 4,200 characters.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"*Les Feux de la rampe* [*Limelight*]: Nouveau film de Chaplin, sont un bouleversant poème." *Le Parisien libéré*, 2529 (October 31, 1952), 5,500 characters.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"*La fière Créole* [*The Foxes of Harrow*]." *Le Parisien libéré*, 1209 (August 4, 1948), 1,000 characters.
film analyzed: *Fière Créole (La)/The Foxes of Harrow*, Stahl, John M., 1947.

"*Une fille de la province* [*The Country Girl*] ... à Paris." *Le Parisien libéré*, 3325 (May 20, 1955), 2,800 characters.
film analyzed: *Fille de la province (Une)/The Country Girl*, Seaton, George, 1954.
"*Filles des îles* [*Song of the Islands*]." *Le Parisien libéré*, 1209 (August 4, 1948), 900 characters.
film analyzed: *Filles des îles/Song of the Islands*, a.k.a. *Aloha*, Lang, Walter, 1942.

"Un film au téléobjectif [*Le Petit fugitif* (*Little Fugitive*)]." *Cahiers du cinéma*, n. 31 (January 1954), pp. 49-52/11,350 characters.
film analyzed: *Petit fugitif (Le)/Little Fugitive*, Ashley, Ray, Engel, Morris, and Orkin, Ruth, 1953.

"Le film en filigrane: L'art et la manière [*Le Gros lot* (*Christmas in July*)]." *L'Écran français*, 127-128 (December 9, 1947), p. 14/800 characters.
film analyzed: *Gros lot (Le)/Christmas in July*, Sturges, Preston, 1940.

"Un film plat: *La Tunique* [*The Robe*]." *France-Observateur*, 188 (December 17, 1953), 10,500 characters.
film analyzed: *Tunique (La)/The Robe*, Koster, Henry, 1953.

"Le film policier: Grandeur et décadence du gangster." *Radio-Cinéma-Télévision*, 92 (October 21, 1951), 9,000 characters.
films cited: *Insurgés (Les)/We Were Strangers*, Huston, John, 1949; *Boomerang*, Kazan, Elia, 1947; *Appelez Nord 777/Call Northside 777*, Hathaway, Henry, 1948; *Faucon maltais (Le)/The Maltese Falcon*, Huston, John, 1941; *Grand Sommeil (Le)/The Big Sleep*, Hawks, Howard, 1946; *Mildred Pierce*, Curtiz, Michael, 1945; *Assurance sur la mort/Double Indemnity*, Wilder, Billy, 1944; *Scarface: The Shame of a Nation*, Hawks, Howard, 1932; *Nuits de Chicago (Les)/Underworld*, Sternberg, Josef von, 1927; *Cité sans voiles (La)/Naked City*, Dassin, Jules, 1948.

"Le film policier n'est pas un genre mais obéit à une loi: La logique." *Radio-Cinéma-Télévision*, 91 (October 14, 1951), 6,600 characters.
films cited: *Toute la ville en parle/The Whole Town's Talking*, Ford, John, 1935; *Homme Invisible (L')/The Invisible Man*, Whale, James, 1933; *Corde (La)/Rope*, Hitchcock, Alfred, 1948; *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1943; *M le Maudit/M*, Lang, Fritz, 1931; *Assurance sur la mort/Double Indemnity*, Wilder, Billy, 1944; *Facteur sonne toujours deux fois (Le)/The Postman Always Rings Twice*, Garnett, Tay, 1946; *Monsieur Verdoux*, Chaplin, Charles, 1947.

"Films de gangsters [*Scarface: The Shame of a Nation*]." *Courrier de l'étudiant*, 28 (May 15, 1946), 3,400 characters.
film analyzed: *Scarface: The Shame of a Nation*, Hawks, Howard, 1932.

"Films de guerre [*Le temps de la colère* (*Between Heaven and Hell*) et *Côte 465* (*Men in War*)]." *France-Observateur*, 371 (June 20, 1957), pp. 18-19/6,000 characters. Reprinted in *Cahiers du cinéma*, n. 638 (October 2008), pp. 82-83.
films analyzed: *Temps de la colère (Le)/Between Heaven and Hell*, Fleischer, Richard, 1956; *Côte 465/Men in War*, Mann, Anthony, 1957.

"Les films français ont sorti le Festival de Venise de sa somnolence [*L'enfer vert* (*Green Hell*)]." *Le Parisien libéré*, 2481 (September 5, 1952), 4,200 characters.
film analyzed: *Enfer vert (L')/Green Hell*, Whale, James, 1940.

"*Le Fils de Monte-Cristo* [*The Son of Monte Cristo*] et *La Folle Alouette* [*Skylark*]." *Le Parisien libéré*, 636 (August 30, 1946), 2,000 characters.
films analyzed: *Fils de Monte-Cristo (Le)/The Son of Monte Cristo*, Lee, Rowland V., 1940; *Folle Alouette (La)/Skylark*, Sandrich, Mark, 1941.

"*Les fils des mousquetaires* [*At Sword's Point*]: Si cette histoire vous amuse ..." *Le Parisien libéré*, 2492 (September 18, 1952), 2,000 characters.
film analyzed: *Fils des mousquetaires (Les)/At Sword's Point*, Lewis, Allen, 1952.

"*Fini de rire* [*His Kind of Woman*]: Mi-figue mi-raisin." *Le Parisien libéré*, 2652 (March 24, 1953), 1,600 characters.
film analyzed: *Fini de rire/His Kind of Woman*, Farrow, John, 1951.

"*La flamme du passé* [*Goodbye, My Fancy*]: Fumée sans feu." *Le Parisien libéré*, 2438 (July 16, 1952), 2,900 characters.
film analyzed: *Flamme du passé (La)/Goodbye, My Fancy*, Sherman, Vincent, 1951.

"*Les flèches brûlées* [*Flaming Feather*]: Technicolor et fil blanc." *Radio-Cinéma-Télévision*, 177 (June 7, 1953), 1,300 characters.
film analyzed: *Flèches brûlées (Les)/Flaming Feather*, Enright, Ray, 1951.

"*La Folle ingénue* [*Cluny Brown*]: Lubitsch égal à lui même." *L'Écran français*, 102 (June 10, 1947), 1,400 characters.
film analyzed: *Folle ingénue (La)/Cluny Brown*, Lubitsch, Ernst, 1947.

"*Le Fond de la bouteille* [*The Bottom of the Bottle*]." *France-Observateur*, 323 (July 19, 1956), 10,600 characters.
film analyzed: *Fond de la bouteille (Le)/The Bottom of the Bottle*, Hathaway, Henry, 1956.

"*Le Fond de la bouteille* [*The Bottom of the Bottle*]: Western 1955!" *Le Parisien libéré*, 3684 (July 14, 1956), 1,300 characters.
film analyzed: *Fond de la bouteille (Le)/The Bottom of the Bottle*, Hathaway, Henry, 1956.

"*Les Forçats de la gloire* [*The Story of G.I. Joe*]." *Le Parisien libéré*, 1400 (March 16, 1949), 850 characters.
film analyzed: *Forçats de la gloire (Les)/The Story of G.I. Joe*, Wellman, William A., 1945.

"*Un fou au volant* [*Excuse My Dust*]: Ne reste pas en place." *Le Parisien libéré*, 2233 (November 17, 1951), 1,500 characters.
film analyzed: *Fou au volant (Un)/Excuse My Dust*, Skelton, Red, 1951.

"*Francis aux courses* [*Francis Goes to the Races*]: Pas si bête." *Le Parisien libéré*, 2435 (November 7, 1952), 2,500 characters.
film analyzed: *Francis aux courses/Francis Goes to the Races*, Lubin, Arthur, 1951.

"*Les frères Karamazov* [*The Brothers Karamazov*]: Une adaptation digne d'estime." *Le Parisien libéré*, 4262 (May 26, 1958), 1,200 characters.
film analyzed: *Frères Karamazov (Les)/The Brothers Karamazov*, Brooks, Richard, 1958.

"Une fresque saisissante: *Le Bal des maudits* [*The Young Lions*]." *Le Parisien libéré*, 4226 (April 12, 1958), 2,200 characters.

film analyzed: *Bal des maudits (Le)/The Young Lions*, Dmytryk, Edward, 1958.

"*La Fureur de vivre* [*Rebel Without a Cause*]." *France-Observateur*, 308 (April 5, 1956), 4,100 characters.
film analyzed: *Fureur de vivre (La)/Rebel Without a Cause*, Ray, Nicholas, 1955.

"*La Fureur de vivre* [*Rebel Without a Cause*]." *Radio-Cinéma-Télévision*, 326 (April 15, 1956), 2,100 characters.
film analyzed: *Fureur de vivre (La)/Rebel Without a Cause*, Ray, Nicholas, 1955.

"*La Fureur de vivre* [*Rebel Without a Cause*]." *L'Éducation nationale*, 18 (May 17, 1956), 3,000 characters.
film analyzed: *Fureur de vivre (La)/Rebel Without a Cause*, Ray, Nicholas, 1955.

"*La Fureur de vivre* [*Rebel Without a Cause*]: Beau comme la jeunesse et la mort." *Le Parisien libéré*, 3595 (March 31, 1956), 2,500 characters.
film analyzed: *Fureur de vivre (La)/Rebel Without a Cause*, Ray, Nicholas, 1955.

"*Fureur sur la ville* [*The Sound of Fury*]: Un film dur et vrai." *Le Parisien libéré*, 2547 (November 21, 1952), 2,000 characters.
film analyzed: *Fureur sur la ville/The Sound of Fury*, Endfield, Cy, 1950.

"*Fureur sur la ville* [*The Sound of Fury*]: Toute la ville tue." *Radio-Cinéma-Télévision*, 151 (December 7, 1952), 3,000 characters.
film analyzed: *Fureur sur la ville/The Sound of Fury*, Endfield, Cy, 1950.

"*Furie* et *Victoire sur la nuit* [*Fury* and *Dark Victory*]." *Le Parisien libéré*, 128 (January 13, 1945), 1,200 characters.
film analyzed: *Furie/Fury*, Lang, Fritz, 1936; *Victoire sur la nuit/Dark Victory*, Goulding, Edmund, 1939.

"Le gala du rire: Charlie Chaplin, Buster Keaton et Harold Lloyd." *L'Écran français*, 208 (June 20, 1949), 2,900 characters.
films cited: *Charlot soldat/Shoulder Arms*, Chaplin, Charles, 1918; *Ruée vers l'or (La)/The Gold Rush*, Chaplin, Charles, 1925; *Temps modernes (Les)/Modern Times*, Chaplin, Charles, 1936; *Pèlerin (Le)/The Pilgrim*, Chaplin, Charles, 1923.

"Le gala du rire: Immortel Charlot! [*Une Vie de chien* (*A Dog's Life*); *Charlot soldat* (*Shoulder Arms*)]." *Le Parisien libéré*, 1483 (June 21, 1949), 1,500 characters.
films analyzed: *Vie de chien (Une)/A Dog's Life*, Chaplin, Charles, 1928; *Charlot soldat/Shoulder Arms*, Chaplin, Charles, 1918.

"*Le gantelet vert* [*The Green Glove*]: Le gant qui tue." *Le Parisien libéré*, 2338 (March 20, 1952), 2,200 characters.
film analyzed: *Gantelet vert (Le)/The Green Glove*, a.k.a. *The White Road*, Maté, Rudolph, 1952.

"*Géant* [*Giant*]." *L'Éducation nationale*, 13 (March 28, 1957), 4,800 characters.
film analyzed: *Géant/Giant*, Stevens, George, 1956.

"*Géant* [*Giant*]: Aux pieds d'argile?" *Radio-Cinéma-Télévision*, 376 (March 31, 1957), 4,800 characters.
film analyzed: *Géant/Giant*, Stevens, George, 1956.

"*Géant* [*Giant*] de George Stevens." *France-Observateur*, 358 (March 21, 1957), 10,600 characters.
film analyzed: *Géant/Giant*, Stevens, George, 1956.

"*Géant* [*Giant*]: Une si grande famille ..." *Le Parisien libéré*, 3893 (March 18, 1957), 2,500 characters.
film analyzed: *Géant/Giant*, Stevens, George, 1956.

"*Les gens de la nuit* [*Night People*]: Espionnage en Cinémascope." *Le Parisien libéré*, 3278 (March 26, 1955), 1,700 characters.
film analyzed: *Gens de la nuit (Les)/Night People*, Johnson, Nunnally, 1954.

"*Le gentilhomme de la Louisiane* [*The Mississippi Gambler*]: Noblesse oblige." *Le Parisien libéré*, 2890 (December 28, 1953), 2,500 characters.
film analyzed: *Gentilhomme de la Louisiane (Le)/The Mississippi Gambler*, Maté, Rudolph, 1953.

"*Le gouffre aux chimères* [*The Big Carnival*]: Forage et reportage." *Le Parisien libéré*, 2360 (April 15, 1952), 3,500 characters.
film analyzed: *Gouffre aux chimères (Le)/The Big Carnival*, a.k.a. *Ace in the Hole*, Wilder, Billy, 1951.

"*Un grain de folie* [*Knock on Wood*]." *France-Observateur*, 233 (October 28, 1954), 3,200 characters.
film analyzed: *Grain de folie (Un)/Knock on Wood*, Panama, Norman, and Frank, Melvin, 1954.

"*Un grain de folie* [*Knock on Wood*]: Du bon Danny Kaye." *Radio-Cinéma-Télévision*, 250 (October 31, 1954), 3,000 characters.
film analyzed: *Grain de folie (Un)/Knock on Wood*, Panama, Norman, and Frank, Melvin, 1954.

"*Un grain de folie* [*Knock on Wood*]: Fou rire." *Le Parisien libéré*, 3147 (October 25, 1954), 2,000 characters.
film analyzed: *Grain de folie (Un)/Knock on Wood*, Panama, Norman, and Frank, Melvin, 1954.

"*Graine de violence* [*Blackboard Jungle*]." *L'Éducation nationale*, 2 (January 12, 1956), 5,200 characters.
film analyzed: *Graine de violence/Blackboard Jungle*, Brooks, Richard, 1955.

"*Graine de violence* [*Blackboard Jungle*]: Quand la jeunesse est sans pitié." *Le Parisien libéré*, 3489 (November 29, 1955), 2,000 characters.
film analyzed: *Graine de violence/Blackboard Jungle*, Brooks, Richard, 1955.

"*Le Grand Assaut* [*Breakthrough*] ... Assaut d'honneur." *Le Parisien libéré*, 2143 (August 3, 1951), 2,500 characters.
film analyzed: *Grand Assaut (Le)/Breakthrough*, Seiler, Lewis, 1950.

"*Le Grand chef* [*Chief Crazy Horse*]: Un sioux est un sioux!" *Le Parisien libéré*, 3517 (December 31, 1955), 1,600 characters.
films analyzed: *Grand chef (Le)/Chief Crazy Horse*, Sherman, George, 1955.

"*Le Grand couteau* [*The Big Knife*]." *Cahiers du cinéma*, n. 76 (November 1957), 800 characters.
film analyzed: *Grand couteau (Le)/The Big Knife*, Aldrich, Robert, 1955.

"*Le Grand couteau* [*The Big Knife*]: Un scalpel!" *Le Parisien libéré*, 3487 (November 26, 1955), 2,000 characters.
film analyzed: *Grand couteau (Le)/The Big Knife*, Aldrich, Robert, 1955.

"Un grand film: *Ma Louisiane* [*Louisiana Story*]; la critique." *Le Parisien libéré*, 1595 (October 29, 1949), 1,000 characters.
film analyzed: *Ma Louisiane/Louisiana Story*, Flaherty, Robert, 1948.

"Un grand film: *Ma Louisiane* [*Louisiana Story*]; le réalisateur." *Le Parisien libéré*, 1595 (October 29, 1949), 1,100 characters.
film analyzed: *Ma Louisiane/Louisiana Story*, Flaherty, Robert, 1948.

"*Le Grand passage* [*Northwest Passage*]: Spencer Tracy sans cheveux blancs." *Le Parisien libéré*, 3556 (February 15, 1956), 2,000 characters.
film analyzed: *Grand passage (Le)/Northwest Passage*, Vidor, King, 1940.

"*Le Grand passage* [*Northwest Passage*]: Un western sans chevaux." *Le Parisien libéré*, 1466 (May 1, 1949), 1,100 characters.
film analyzed: *Grand passage (Le)/Northwest Passage*, Vidor, King, 1940.

"*La grande horloge* [*The Big Clock*]: Un mécanisme soigné." *Le Parisien libéré*, 1489 (June 28, 1949), 1,200 characters.
film analyzed: *Grande horloge (La)/The Big Clock*, Farrow, John, 1948.

"*La Grande parade de Charlot* [short films by Chaplin]." *Le Parisien libéré*, 1161 (June 9, 1948), 800 characters.
film analyzed: *Grande parade de Charlot (La)*, short films by Charles Chaplin.

"Grandeur de *Les Feux de la rampe* [*Limelight*]." *L'Esprit*, 21, n. 201 (April 1953), pp. 624-633/23,800 characters, in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Troisième Partie: Mythes et Société" (Éditions du Cerf, 1961), pp. 119-132. Reprinted in *Charlie Chaplin*. Paris: Éditions du Cerf, 1973.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"*Guerre et Paix* [*War and Peace*]: VistaVision d'histoire." *Le Parisien libéré*, 3818 (December 20, 1956), 3,000 characters.
film analyzed: *Guerre et Paix/War and Peace*, Vidor, King, 1956.

"*Guerre et Paix* (*War and Peace*)." *L'Éducation nationale*, 1 (January 3, 1957), 5,300 characters.
film analyzed: *Guerre et Paix/War and Peace*, Vidor, King, 1956.

"*La Guerre privée du Major Benson* [*The Private War of Major Benson*]." *Le Parisien libéré*, 3448 (October 12, 1955), 1,900 characters.
film analyzed: *Guerre privée du Major Benson (La)/The Private War of Major Benson*, Hopper, Jerry, 1955.

"*La Hache sanglante* [*The Yellow Tomahawk*]." *Le Parisien libéré*, 3376 (July 20, 1955), 1,700 characters.
film analyzed: *Hache sanglante (La)/The Yellow Tomahawk*, Selander, Lesley, 1954.

"*Haines* [*The Lawless*]: L'enfant chargé de haine." *Le Parisien libéré*, 2370 (April 26, 1952), 2,200 characters.
film analyzed: *Haines/The Lawless*, Losey, Joseph, 1950.

"*Hallelujah*." *France-Observateur*, 288 (November 17, 1955), 9,600 characters.
film analyzed: *Hallelujah*, Vidor, King, 1929.

"*Hallelujah*: Gloire au cinéma!" *Le Parisien libéré*, 3473 (November 11, 1955), 1,800 characters.
film analyzed: *Hallelujah*, Vidor, King, 1929.

"*Hallelujah*: Gloire au cinéma!" *Radio-Cinéma-Télévision*, 305 (November 20, 1955), 5,500 characters.
film analyzed: *Hallelujah*, Vidor, King, 1929.

"*Hangover Square*." *Le Parisien libéré*, 1376 (February 16, 1949), 850 characters.
film analyzed: *Hangover Square*, Brahm, John, 1945.
"*Hantise* [*Gaslight*]." *L'Écran français*, 67 (August 10, 1946), 1,000 characters.
film analyzed: *Gaslight/Hantise*, Cukor, George, 1944.

"*Hantise* [*Gaslight*]: Beaucoup de talent pour rien." *L'Écran français*, 79 (December 31, 1946), 1,600 characters.
film analyzed: *Hantise/Gaslight*, Cukor, George, 1944.

"*Hantise* [*Gaslight*]." *Le Parisien libéré*, 747 (January 10, 1947), 1,200 characters.
film analyzed: *Hantise/Gaslight*, Cukor, George, 1944.

"Haute infidélité [*Le Pont de la rivière Kwai* (*The Bridge on the River Kwai*)]." *Cahiers du cinéma*, 14, n. 80 (February 1958), pp. 50-53/11,000 characters.
film analyzed: *Pont de la rivière Kwai (Le)/The Bridge on the River Kwai*, Lean, David, 1957.

"Hemingway a-t-il influencé le cinéma?" *Radio-Cinéma-Télévision*, 253 (November 21, 1954), 4,000 characters.
film cited: *Adieu aux armes (L')*, a.k.a. *L'adieu au drapeau/A Farewell to Arms*, Borzage, Frank, 1932; *Pour qui sonne le glas/For Whom the Bell Tolls*, Wood, Sam, 1943; *Port de l'angoisse (Le)/To Have and Have Not*, Hawks, Howard, 1945; *Affaire Macomber (L')/The Macomber Affair*, Korda, Zoltan, 1947; *Tueurs (Les)/The Killers*, Siodmak, Robert, 1947; *Neiges du Kilimandjaro (Les)/The Snows of Kilimanjaro*, Vidor, King, 1952; *Raisins de la colère (Les)/The Grapes of Wrath*, Ford, John, 1940; *Key Largo*, Huston, John, 1948.

"*Héros d'occasion* [*Hail the Conquering Hero*]: Une parabole d'occasion." *L'Écran français*, 205 (May 31, 1949), 3,000 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Héros d'occasion/Hail the Conquering Hero*, Sturges, Preston, 1944.

"*Histoire de détective* [*Detective Story*]: Grandeurs et servitudes policières." *Le Parisien libéré*, 2561 (December 8, 1952), 3,700 characters.
film analyzed: *Histoire de détective/Detective Story*, Wyler, William, 1951.

"Hitchcock contre Hitchcock." *Cahiers du cinéma*, n. 39 (October 1954), pp. 25-32/27,200 characters; also in *Cahiers du cinéma in English*, n. 2 (1966), pp. 51-59. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
films cited: *Corde (La)/Rope*, Hitchcock, Alfred, 1948; *Procès Paradine (Le)/The Paradine Case*, Hitchcock, Alfred, 1947; *Loi du silence (La)/I Confess*, Hitchcock, Alfred, 1953; *Vipère (La)/The Little Foxes*, Wyler, William, 1941; *Fenêtre sur cour/Rear Window*, Hitchcock, Alfred, 1954;

Ombre d'un doute (L')/Shadow of a Doubt, Hitchcock, Alfred, 1943; *Inconnu de Nord Express (L')/Strangers on a Train*, Hitchcock, Alfred, 1951; *Amants du capricorne (Les)/Under Capricorn*, Hitchcock, Alfred, 1949; *Maison du Docteur Edwardes (La)/Spellbound*, Hitchcock, Alfred, 1945; *Enchaînés (Les)/Notorious*, Hitchcock, Alfred, 1946.

"*Hold-up en plein ciel* [*A Prize of Gold*]: Enfer et bonnes intentions." *Le Parisien libéré*, 3565 (February 25, 1956), 1,600 characters.
film analyzed: *Hold-up en plein ciel/A Prize of Gold*, Robson, Mark, 1955.

"Hollywood contre Hollywood?" *Raccords*, 8 (June 21, 1951), 6,600 characters.
films cited: *Boulevard du crépuscule/Sunset Boulevard*, Wilder, Billy, 1950; *Voyages de Sullivan (Les)/Sullivan's Travels*, Sturges, Preston, 1941; *Qu'est-ce qui fait courir Sammy?/What Makes Sammy Run?*, Mann, Delbert, 1959; *Assurance sur la mort/Double Indemnity*, Wilder, Billy, 1944; *Citizen Kane*, Welles, Orson, 1941; *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946; *Samson et Dalila/Samson and Delilah*, DeMille, Cecil B., 1949; *Queen Kelly*, Stroheim, Erich von, 1929; *Héritière (L')/The Heiress*, Wyler, William, 1949.

"*L'homme à l'affût* [*The Sniper*]." *Le Parisien libéré*, 2616 (February 10, 1953), 1,800 characters.
film analyzed: *Homme à l'affût (L')/The Sniper*, Dmytryk, Edward, 1952.

"*L'homme à l'affût* [*The Sniper*]: Encore le poncif psychanalytique." *Radio-Cinéma-Télévision*, 162 (February 22, 1953), 1,400 characters.
film analyzed: *Homme à l'affût (L')/The Sniper*, Dmytryk, Edward, 1952.

"*L'homme au chapeau rond*: Festival Charlot." *Le Parisien libéré*, 578 (June 24, 1946), 2,000 characters.
films analyzed: by Charles Chaplin.

"*L'homme au complet gris* [*The Man in the Gray Flannel Suit*]." *Le Parisien libéré*, 3750 (October 1, 1956), 2,300 characters.
film analyzed: *Homme au complet gris (L')/The Man in the Gray Flannel Suit*, Johnson, Nunnally, 1956.

"*L'homme au complet gris* [*The Man in the Gray Flannel Suit*]." *France-Observateur*, 334 (October 4, 1956), 10,700 characters.
film analyzed: *Homme au complet gris (L')/The Man in the Gray Flannel Suit*, Johnson, Nunnally, 1956.

"*L'homme au masque de cire* [*House of Wax*]: Fais-moi peur ... en relief!" *Le Parisien libéré*, 2733 (June 27, 1953), 3,100 characters.
film analyzed: *Homme au masque de cire (L')/House of Wax*, De Toth, André, 1953.

"*L'Homme de la plaine* [*The Man from Laramie*]: Cinémascope pour 'montrer l'air'." *Radio-Cinéma-Télévision*, 309 (December 18, 1955), 2,500 characters.
film analyzed: *Homme de la plaine (L')/The Man from Laramie*, Mann, Anthony, 1955.

"*L'Homme de la plaine* [*The Man from Laramie*]: Western pas mort!" *Le Parisien libéré*, 3500 (December 12, 1955), 2,000 characters.
film analyzed: *Homme de la plaine (L')/The Man from Laramie*, Mann, Anthony, 1955.

"*L'homme de la rue* [*Meet John Doe*]: On ne badine pas avec l'amour du prochain." *L'Écran français*, 108-109 (July 22, 1947), 2,700 characters.
film analyzed: *Homme de la rue (L')/Meet John Doe*, Capra, Frank, 1941.

"*L'Homme de mes rêves* [*It Had to Be You*]." *Le Parisien libéré*, 1293 (November 10, 1948), 1,000 characters.
film analyzed: *Homme de mes rêves (L')/It Had to Be You*, Hartman, Don, and Maté, Rudolph, 1947.

"*L'homme des vallées perdues* [*Shane*]: Un western pour grandes personnes." *Le Parisien libéré*, 2835 (October 26, 1953), 3,400 characters.
film analyzed: *Homme des vallées perdues (L')/Shane*, Stevens, George, 1953.

"*Un homme est passé* [*Bad Day at Black Rock*]." *France-Observateur*, 282 (October 6, 1955), 3,400 characters.
film analyzed: *Homme est passé (Un)/Bad Day at Black Rock*, Sturges, John, 1954.

"*L'homme qui en savait trop* [*The Man Who Knew Too Much*]." *France-Observateur*, 336 (October 18, 1956), 6,800 characters.
film analyzed: *Homme qui en savait trop (L')/The Man Who Knew Too Much*, Hitchcock, Alfred, 1956.

"*L'homme qui en savait trop* [*The Man Who Knew Too Much*]: Un piste à suivre Hitchcock maître du suspens." *Le Parisien libéré*, 3761 (October 13, 1956), 2,600 characters.
film analyzed: *Homme qui en savait trop (L')/The Man Who Knew Too Much*, Hitchcock, Alfred, 1956.

"*L'Homme qui n'a pas d'étoile* [*Man Without a Star*]: Un film de fer." *Le Parisien libéré*, 3467 (November 3, 1955), 1,800 characters.
film analyzed: *Homme qui n'a pas d'étoile (L')/Man Without a Star*, Vidor, King, 1955.

"*Un Homme traqué* [*A Man Alone*]: Tu viens Shérif?" *Le Parisien libéré*, 3680 (July 10, 1956), 1,500 characters.
film analyzed: *Homme traqué (Un)/A Man Alone*, Milland, Ray, 1955.

"*L'homme tranquille* [*The Quiet Man*]: Un film homérique!" *Le Parisien libéré*, 2536 (November 8, 1952), 2,600 characters.
film analyzed: *Homme tranquille (L')/The Quiet Man*, Ford, John, 1952.

"*Les hommes grenouilles* [*The Frogmen*]: Danse de mort sous les flots." *Le Parisien libéré*, 2409 (November 6, 1952), 2,200 characters.
film analyzed: *Hommes grenouilles (Les)/The Frogmen*, Bacon, Lloyd, 1951.

"*Les hommes grenouilles* [*The Frogmen*]: La guerre silencieuse." *Radio-Cinéma-Télévision*, 127 (June 22, 1952), 1,200 characters.
film analyzed: *Hommes grenouilles (Les)/The Frogmen*, Bacon, Lloyd, 1951.

"*La Horde sauvage* [*The Maverick Queen*]: Mais l'ordre triomphe!" *Le Parisien libéré*, 3849 (January 25, 1957), 2,000 characters.
film analyzed: *Horde sauvage (La)/The Maverick Queen*, Kane, Joseph, 1956.

"Hors des sentiers battus [*La Déesse* (*The Goddess*)]." *Cahiers du cinéma*, 15, n. 88 (October 1958), pp. 50-52/10,000 characters.
film analyzed: *Déesse (La)/The Goddess*, Cromwell, John, 1958.

"*Houdini le grand magicien* [*Houdini*]: Des illusions." *Le Parisien libéré*, 3163 (November 12, 1954), 2,000 characters.
film analyzed: *Houdini le grand magicien/Houdini*, Marshall, George, 1953.
"*Ils ne voudront pas me croire* [*They Won't Believe Me*]: Nous non plus." *L'Écran français*, 231 (December 5, 1949), 2,000 characters.
film analyzed: *Ils ne voudront pas me croire/They Won't Believe Me*, Pichel, Irving, 1947.

"*Ils ne voudront pas me croire* [*They Won't Believe Me*]: Nous n'y croyons pas non plus." *Le Parisien libéré*, 1621 (November 30, 1949), 1,300 characters.
film analyzed: *Ils ne voudront pas me croire/They Won't Believe Me*, Pichel, Irving, 1947.

"*Impasse maudite* [*One Way Street*]: La coïncidence ne fait pas le destin." *Radio-Cinéma-Télévision*, 82 (August 12, 1951), 2,100 characters.
film analyzed: *Impasse maudite (L')/One Way Street*, Fregonese, Hugo, 1950.

"*Impasse maudite* [*One Way Street*]: Destin et passage clouté." *Le Parisien libéré*, 2138 (July 28, 1951), 2,200 characters.
film analyzed: *Impasse maudite (L')/One Way Street*, Fregonese, Hugo, 1950.

"*Les Implacables* [*The Tall Men*]: De l'amour et des vaches!" *Le Parisien libéré*, 3538 (January 25, 1956), 2,200 characters.
film analyzed: *Implacables (Les)/The Tall Men*, Walsh, Raoul, 1955.

"*Les Implacables* [*The Tall Men*]: Le coeur n'y est pas." *Radio-Cinéma-Télévision*, 316 (February 5, 1956), 2,500 characters.
film analyzed: *Implacables (Les)/The Tall Men*, Walsh, Raoul, 1955.

"*L'inconnu du Nord-Express* [*Strangers on a Train*]: Un train d'enfer." *Le Parisien libéré*, 2278 (January 10, 1952), 2,700 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Inconnu du Nord-Express (L')/Strangers on a Train*, Hitchcock, Alfred, 1951.

"*Les Inconnus dans la ville* [*Violent Saturday*]: Équation à plusieurs inconnues." *Le Parisien libéré*, 3563 (February 23, 1956), 2,000 characters.
film analyzed: *Inconnus dans la ville (Les)/Violent Saturday*, Fleischer, Richard, 1955.

"*Une incroyable histoire* [*The Window*]: Incroyable, mais impressionnante." *Le Parisien libéré*, 1615 (November 22, 1949), 2,300 characters.
film analyzed: *Incroyable histoire (Une)/The Window*, Tetzlaff, Ted, 1949.

"*L'inexorable enquête* [*Scandal Sheet*]: L'assassin était dans la maison." *Le Parisien libéré*, 2605 (January 28, 1953), 2,100 characters.
film analyzed: *Inexorable enquête (L')/Scandal Sheet*, Karlson, Phil, 1952.

"*Les Insurgés* [*We Were Strangers*]: Un film insuffisant mais intéressant." *Le Parisien libéré*, 1598 (November 2, 1949), 1,700 characters.
film analyzed: *Insurgés (Les)/We Were Strangers*, Huston, John, 1949.

"L'intelligence des objets: *La conquête de l'espace* [*Conquest of Space*] et *Le cercle infernal* [*The Racers*]." *France-Observateur*, 271 (July 21, 1955), 8,200 characters.
films analyzed: *Conquête de l'espace (La)/Conquest of Space*, Haskin, Byron, 1955; *Cercle infernal (Le)/The Racers*, Hathaway, Henry, 1955.

"Une interview exclusive; Orson Welles l'ogre des journalistes m'a dit: '*Macbeth* est mon premier film, les autres n'étaient que des expériences'." *Le Parisien libéré*, 1234 (September 2, 1948), 3,000 characters.
film analyzed: *Macbeth*, Welles, Orson, 1948.

"*Intrigues en Orient* [*Background to Danger*]: Espions en surplus." *Le Parisien libéré*, 1537 (August 23, 1949), 1,200 characters.
film analyzed: *Intrigues en Orient/Background to Danger*, Walsh, Raoul, 1943.

"*Investigations criminelles* [*Vice Squad*]: La police au jour le jour." *Le Parisien libéré*, 2843 (November 4, 1953), 1,600 characters.
film analyzed: *Investigations criminelles/Vice Squad*, Laven, Arnold, 1953.

"*L'Invraisemblable vérité* [*Beyond a Reasonable Doubt*]." *Le Parisien libéré*, 4069 (October 11, 1957), 2,000 characters.
film analyzed: *Invraisemblable vérité (L')/Beyond a Reasonable Doubt*, Lang, Fritz, 1956.

"*L'Invraisemblable vérité* [*Beyond a Reasonable Doubt*]: Un incroyable film." *Radio-Cinéma-Télévision*, 405 (October 20, 1957), 2,100 characters.
film analyzed: *Invraisemblable vérité (L')/Beyond a Reasonable Doubt*, Lang, Fritz, 1956.

"*Ivanhoé* [*Ivanhoe*]: Taylorisation de Walter Scott." *Le Parisien libéré*, 2581 (December 31, 1952), 2,900 characters.
film analyzed: *Ivanhoé/Ivanhoe*, Thorpe, Richard, 1952.

"*L'ivresse et l'amour* [*Something to Live For*]: Qui a bu ... ne boira plus." *Le Parisien libéré*, 2533 (November 5, 1952), 2,200 characters.
film analyzed: *Ivresse et l'amour (L')/Something to Live For*, Stevens, George, 1952.

"*Jack l'éventreur* [*The Lodger*]." *Le Parisien libéré*, 765 (January 31, 1947), 1,200 characters.
film analyzed: *Jack l'éventreur/The Lodger*, Brahm, John, 1944.

"J'ai vu *Fantasia* ..." *Le Parisien libéré*, 608 (July 28, 1946), 1,200 characters.
film analyzed: *Fantasia*, Armstrong, Samuel, Algar, James, Roberts, Bill, Handley, Jim, Beebe, Ford, Satterfield, Paul, Sharpsteen, Ben, Hand, David D., Luske, Hamilton, Hee, Thornton, Ferguson, Norman, and Jackson, Wilfred, 1940.

"James Dean en question." *France-Observateur*, 360 (April 4, 1957), pp. 19-20/7,200 characters.
films cited: *Géant/Giant*, Stevens, George, 1956; *Autant en emporte le vent/Gone with the Wind*, Fleming, Victor, 1939; *Tunique (La)/The Robe*, Koster, Henry, 1953; *Raisins de la colère (Les)/The Grapes of Wrath*, Ford, John, 1940; *Place au soleil (Une)/A Place in the Sun*, Stevens, George, 1951; *À l'Est d'Eden/East of Eden*, Kazan, Elia, 1955.

"*Jane Eyre*." *Le Parisien libéré*, 654 (September 20, 1946), 1,000 characters.
film analyzed: *Jane Eyre*, Stevenson, Robert, 1944.

"*Le jardin du diable* [*Garden of Evil*]: Cherchez l'or ou cherchez la femme." *Le Parisien libéré*, 3165 (November 15, 1954), 1,100 characters.
film analyzed: *Jardin du diable (Le)/Garden of Evil*, Hathaway, Henry, 1954.

"*Je dois tuer* [*Suddenly*]: L'assassin parle trop." *Radio-Cinéma-Télévision*, 265 (February 13, 1955), 2,000 characters.
film analyzed: *Je dois tuer/Suddenly*, Allen, Lewis, 1954.

"*Je dois tuer* [*Suddenly*]: Du charme à la mitraillette." *Le Parisien libéré*, 3238 (February 6, 1955), 1,000 characters.
film analyzed: *Je dois tuer/Suddenly*, Allen, Lewis, 1954.

"Je plaide pour Orson Welles [*Citizen Kane*]." *L'Écran français*, 134 (January 20, 1948), 4,500 characters.
film analyzed: *Citizen Kane*, Welles, Orson, 1941.

"*Je retourne chez maman* [*The Marrying Kind*]: Une Cadillac en or." *Le parisien libéré*, 3840 (January 15, 1957), 3,000 characters.
film analyzed: *Je retourne chez maman/The Marrying Kind*, Cukor, George, 1952.

"*Je retourne chez maman* [*The Marrying Kind*]: 90 minutes de vérité." *Le Parisien libéré*, 2568 (December 16, 1952), 3,100 characters.
film analyzed: *Je retourne chez maman/The Marrying Kind*, Cukor, George, 1952.

"*Je suis un aventurier* [*The Far Country*]: Le western en or." *Le Parisien libéré*, 3283 (April 1, 1955), 1,600 characters.
film analyzed: *Je suis un aventurier/The Far Country*, Mann, Anthony, 1955.

"*Je suis un évadé* [*I Am a Fugitive from a Chain Gang*]." *France-Observateur*, 196 (February 11, 1954), p. 23/2,500 characters.
film analyzed: *Je suis un évadé/I Am a Fugitive from a Chain Gang*, LeRoy, Mervyn, 1932.

"*Jeanne d'Arc* [*Joan of Arc*]: Fidèle, honnête, émouvant." *Le Parisien libéré*, 1591 (October 25, 1949), 1,100 characters.
film analyzed: *Jeanne d'Arc/Joan of Arc*, Fleming, Victor, 1948.

"*Jezebel* [*Another Man's Poison*]: La poison." *Le Parisien libéré*, 2749 (July 16, 1953), 2,600 characters.
film analyzed: *Jezebel/Another Man's Poison*, Rapper, Irving, 1951.

"*Jody et le faon* [*The Yearling*]." *Le Parisien libéré*, 1358 (January 26, 1949), 2,000 characters.
film analyzed: *Jody et le faon/The Yearling*, Brown, Clarence, 1947.

"*Johnny Belinda*." *L'Écran français*, 202 (May 10, 1949), 1,700 characters.
film analyzed*: Johnny Belinda*, Negulesco, Jean, 1948.

"*Johnny Belinda*." *Le Parisien libéré*, 1454 (May 18, 1949), 800 characters.
film analyzed: *Johnny Belinda*, Negulesco, Jean, 1948.
"*Johnny, roi des gangsters* [*Johnny Eager*]." *Le Parisien libéré*, 1185 (July 7, 1948), 1,000 characters.
film analyzed: *Johnny, roi des gangsters/Johnny Eager*, LeRoy, Mervyn, 1941.

"*Johnny, roi des gangsters* [*Johnny Eager*]: Un bon film de gangsters dans la saine tradition." *L'Écran français*, 158 (July 6, 1948), 1,400 characters.
film analyzed: *Johnny, roi des gangsters/Johnny Eager*, LeRoy, Mervyn, 1941.

"*Johny Guitare*: Variation brillante sur quelques notes connues." *Le Parisien libéré*, 3247 (February 18, 1955), p. 6/2,000 characters.
film analyzed: *Johny Guitare/Johnny Guitar*, Ray, Nicholas, 1954.

"*Le Jongleur* [*The Juggler*]: Bien joué." *Le Parisien libéré*, 2739 (July 4, 1953), 3,000 characters.
film analyzed: *Jongleur (Le)/The Juggler*, Dmytryk, Edward, 1953.

"*Le Jongleur* [*The Juggler*]: Bien joué." *Radio-Cinéma-Télévision*, 182 (July 12, 1953), 3,000 characters.
film analyzed: *Jongleur (Le)/The Juggler*, Dmytryk, Edward, 1953.

"*Un Jour au cirque* [*At the Circus*]." *Le Parisien libéré*, 1352 (January 19, 1949), 200 characters.
film analyzed: *Jour au cirque (Un)/At the Circus*, Buzzell, Edward, 1939.

"*Le Journal d'une femme de chambre* [*The Diary of a Chambermaid*]." *Le Parisien libéré*, 1161 (June 9, 1948), 1,000 characters.
film analyzed: *Journal d'une femme de chambre (Le)/The Diary of a Chambermaid*, Renoir, Jean, 1946.

"*Le Journal d'une femme de chambre* [*The Diary of a Chambermaid*]." *L'Écran français*, 155 (June 15, 1948), 4,000 characters.
film analyzed: *Journal d'une femme de chambre (Le)/The Diary of a Chambermaid*, Renoir, Jean, 1946.
"*Le Journal d'une femme de chambre* [*The Diary of a Chambermaid*]." *Cahiers du cinéma*, n. 78 (December 1957), 1,700 characters. Reprinted in *Jean Renoir*. Paris: Éditions Champ Libre, 1971.
film analyzed: *Journal d'une femme de chambre (Le)/The Diary of a Chambermaid*, Renoir, Jean, 1946.

"*Le Joyeux Barber* [*Monsieur Beaucaire*]." *Le Parisien libéré*, 1340 (January 5, 1949), 850 characters.
film analyzed: *Joyeux Barbier (Le)/Monsieur Beaucaire*, Marshall, George, 1946.

"*Joyeux débarquement* [*All Ashore*]: Trois de la marine." *Le Parisien libéré*, 2864 (November 28, 1953), 1,000 characters.
film analyzed: *Joyeux débarquement/All Ashore*, Quine, Richard, 1953.

"*Jules César* [*Julius Caesar*]: Rendez à César ..." *Le Parisien libéré*, 2832 (October 22, 1953), 1,300 characters.
film analyzed: *Jules César/Julius Caesar*, Mankiewicz, Joseph L., 1953.

"*Jupiter* [*Thunderhead, Son of Flicka*]." *Le Parisien libéré*, 1334 (December 29, 1948), 800 characters.
film analyzed: *Jupiter/Thunderhead, Son of Flicka*, King, Louis, 1945.

"*La Justice des hommes* [*The Talk of the Town*]." *Le Parisien libéré*, 679 (October 18, 1946), 2,100 characters.
films analyzed: *Justice des hommes (La)/The Talk of the Town*, Stevens, George, 1942.

"*Key Largo*: Une histoire originale de gangsters." *Le Parisien libéré*, 1530 (August 15, 1949), 2,000 characters.
film analyzed: *Key Largo*, Huston, John, 1948.

"*The Killing* de Stanley Kubrick." *France-Observateur*, 401 (January 16, 1958), 7,400 characters.
film analyzed: *Ultime razzia (L')/The Killing*, Kubrick, Stanley, 1956.
"*Kitty Foyle* et *On ne meurt pas comme ça*." *Le Parisien libéré*, 594 (November 7, 1946), 1,500 characters.
film analyzed: *Kitty Foyle*, Wood, Sam, 1940.

"*Lady Hamilton* [*That Hamilton Woman*]." *Le Parisien libéré*, 454 (January 1, 1946), 1,000 characters.
film analyzed: *Lady Hamilton/That Hamilton Woman*, Korda, Alexander, 1941.

"*Le laitier de Brooklyn* [*The Kid from Brooklyn*]: Un film drôle remarquablement réalisé." *Le Parisien libéré*, 1518 (July 31, 1949), 1,700 characters.
film analyzed: *Laitier de Brooklyn (Le)/The Kid from Brooklyn*, McLeod, Norman Z., 1949.

"*Le laitier de Brooklyn* [*The Kid from Brooklyn*]: Le meilleur film de Danny Kaye ou ce qu'on a vu de plus drôle depuis *Hellzapoppin'*."
L'Écran français, 214-215 (August 8, 1949), 2,000 characters.
film analyzed: *Laitier de Brooklyn (Le)/The Kid from Brooklyn*, McLeod, Norman Z., 1949.

"*La lance brisée* [*Broken Lance*]." *France-Observateur*, 251 (March 3, 1955), 5,600 characters.
film analyzed: *Lance brisée (La)/Broken Lance*, Dmytryk, Edward, 1954.

"*La lance brisée* [*Broken Lance*]: Un western cornélien." *Le Parisien libéré*, 3262 (March 8, 1955), 1,300 characters.
film analyzed: *Lance brisée (La)/Broken Lance*, Dmytryk, Edward, 1954.

"*La lance brisée* [*Broken Lance*]: Un western intelligent." *Radio-Cinéma-Télévision*, 269 (March 13, 1955), 3,000 characters.
film analyzed: *Lance brisée (La)/Broken Lance*, Dmytryk, Edward, 1954.

"*La Lettre* [*The Letter*] ... N'est pas recommande." *L'Écran français*, 98 (May 13, 1947), 2,100 characters.
film analyzed: *Lettre (La)/The Letter*, Wyler, William, 1947.

"*Lifeboat*: Des hommes dans un bateau." *Radio-Cinéma-Télévision*, 335 (June 17, 1956), 3,000 characters.
film analyzed: *Lifeboat, les Naufragés/Lifeboat*, Hitchcock, Alfred, 1944.

"*Lili*: Trois jolis petits tours." *Le Parisien libéré*, 2887 (December 24, 1953), 2,000 characters.
film analyzed: *Lili*, Walters, Charles, 1953.

"*Limelight* [*Les Feux de la rampe*] ou la mort de Molière." *France-Observateur*, n. 130 (November 6, 1952), 3,300 characters, in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Troisième Partie: Mythes et Société" (Éditions du Cerf, 1961), pp. 114-118.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"Livre de cinéma [*Hitchcock*, par Éric Rohmer et Claude Chabrol]." *Cahiers du cinéma*, n. 86 (August 1958), pp. 59-62/5,200 characters.

"Livre de cinéma: Orson Welles chez les Jivaros [*Orson Welles le Magnifique*, par Peter Noble]." *Cahiers du cinéma*, 15, n. 88 (October 1958), pp. 57-61/15,000 characters.
films cited: *Macbeth*, Welles, Orson, 1948; *Rose noire (La)/The Black Rose*, Hathaway, Henry, 1950; *Dollar Dance*, McLaren, Norman, 1943.

"*Le livre de la jungle* [*The Jungle Book*]." *Le Parisien libéré*, 442 (January 12, 1946), 800 characters.
film analyzed: *Livre de la jungle (Le)/The Jungle Book*, Korda, Zoltan, 1942.

"*La loi des bagnards* [*Convicted*]: Les mauvais sujets." *Radio-Cinéma-Télévision*, 183 (July 19, 1953), 1,900 characters.
film analyzed: *Loi des bagnards (La)/Convicted*, Levin, Henry, 1950.

"*La loi des bagnards* [*Convicted*]: Travail forcé de la pellicule." *Le Parisien libéré*, 2744 (July 10, 1953), 1,400 characters.
film analyzed: *Loi des bagnards (La)/Convicted*, Levin, Henry, 1950.

"*La loi des gangs* [*The Steel Jungle*]: Dure loi." *Le Parisien libéré*, 3995 (July 16, 1957), 2,100 characters.
film analyzed: *Loi des gangs (La)/The Steel Jungle*, Doniger, Walter, 1956.

"*La loi du fouet* [*Kangaroo*]: Un 'western' australien." *Le Parisien libéré*, 2752 (July 20, 1953), 3,000 characters.
film analyzed: *Loi du fouet (La)/Kangaroo*, Milestone, Lewis, 1952.

"*La loi du fouet* [*Kangaroo*]." *France-Observateur*, 168 (July 30, 1953), 4,700 characters.
film analyzed: *Loi du fouet (La)/Kangaroo*, Milestone, Lewis, 1952.

"*La loi du seigneur* [*Friendly Persuasion*]: Dieu seul reconnaîtra les siens!" *Le Parisien libéré*, 3974 (June 21, 1957), 2,000 characters.
film analyzed: *Loi du seigneur (La)/Friendly Persuasion*, Wyler, William, 1956.

"*La loi du seigneur* [*Friendly Persuasion*]: Grand sujet et pauvres astuces commerciales." *Radio-Cinéma-Télévision*, 389 (June 30, 1957), 4,300 characters.
film analyzed: *Loi du seigneur (La)/Friendly Persuasion*, Wyler, William, 1956.

"*La loi du silence* [*I Confess*]: Une mécanique implacable." *Le Parisien libéré*, 2737 (July 2, 1953), 3,800 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Loi du silence (La)/I Confess*, Hitchcock, Alfred, 1952.

"*Le Long voyage* [*The Long Voyage Home*]." *Le Parisien libéré*, 193 (March 30, 1945), 1,500 characters.
film analyzed: *Le Long voyage*, a.k.a. *Les Hommes de la mer/The Long Voyage Home*, Ford, John, 1940.

"*The Lost Weekend* [*Le Poison*]." *L'Écran français*, 66 (January 10, 1946), 1,000 characters.
film analyzed: *Poison (Le)/The Lost Weekend*, Wilder, Billy, 1945.

"*The Lost Weekend* [*Le Poison*]: Le drame de l'alcool." *L'Écran français*, 86 (February 18, 1947), 4,000 characters.
film analyzed: *Poison (Le)/The Lost Weekend*, Wilder, Billy, 1945.

"*Louisiana Story* [*Ma Louisiane*] aura été la dernière histoire de Robert Flaherty." *Le Parisien libéré*, 2135 (July 25, 1951), 1,100 characters.
film analyzed: *Ma Louisiane/Louisiana Story*, Flaherty, Robert, 1948.

"Lourdes et Hollywood: *Le chant de Bernadette* [*The Song of Bernadette*]." *Le Parisien libéré*, 809 (April 23, 1947), 1,800 characters.

film analyzed: *Chant de Bernadette (Le)/The Song of Bernadette*, King, Henry, 1943.

"*Le Lys de Brooklyn* [*A Tree Grows in Brooklyn*]." *Le Parisien libéré*, 1280 (October 26, 1948), 1,000 characters.
film analyzed: *Lys de Brooklyn (Le)/A Tree Grows in Brooklyn*, Kazan, Elia, 1945.

"*M le Maudit* [*M*]: La qualité ne s'imite pas, elle se crée." *Radio-Cinéma-Télévision*, 110 (February 24, 1952), 3,000 characters.
film analyzed: *M le Maudit/M*, Losey, Joseph, 1951.

"*M le Maudit* [*M*]: 'Remade' in Hollywood." *Le Parisien libéré*, 2309 (February 15, 1952), 3,300 characters.
film analyzed: *M le maudit/M*, Losey, Joseph, 1951.

"*Mademoiselle Gagne-tout* [*Pat and Mike*]: 'Des reliefs d'ortolans'." *Le Parisien libéré*, 2680 (April 25, 1953), 2,400 characters.
film analyzed: *Mademoiselle Gagne-tout/Pat and Mike*, Cukor, George, 1952.

"*Mademoiselle Gagne-tout* [*Pat and Mike*]." *Radio-Cinéma-Télévision*, 171 (April 26, 1953), 2,000 characters.
film analyzed: *Mademoiselle Gagne-tout/Pat and Mike*, Cukor, George, 1952.

"*La madone gitane* [*Torch Song*]: Festival Crawford." *Le Parisien libéré*, 3348 (June 17, 1955), 2,200 characters.
film analyzed: *Madone gitane (La)/Torch Song*, Walters, Charles, 1953.

"*Le magicien d'Oz* [*The Wizard of Oz*]." *Le Parisien libéré*, 582 (June 28, 1946), 1,000 characters.
film analyzed: *Magicien d'Oz (Le)/The Wizard of Oz*, Fleming, Victor, 1939.

"*The Magnificent Ambersons*." *Le Parisien libéré*, 706 (November 17, 1946), 900 characters.
film analyzed: *Splendeur des Amberson (La)/The Magnificent Ambersons*, Welles, Orson, 1942.

"*La Main au collet* [*To Catch a Thief*]." *France-Observateur*, 294 (December 29, 1955), 5,800 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Main au collet (La)/To Catch a Thief*, Hitchcock, Alfred, 1955.

"*La Main au collet* [*To Catch a Thief*]: Chat! C'est toi!" *Le Parisien libéré*, 3513 (December 27, 1955), 1,800 characters.
film analyzed: *Main au collet (La)/To Catch a Thief*, Hitchcock, Alfred, 1955.

"*La Main au collet* [*To Catch a Thief*]: Ou la griffe du chat." *Radio-Cinéma-Télévision*, 312 (January 8, 1956), 1,800 characters.
film analyzed: *Main au collet (La)/To Catch a Thief*, Hitchcock, Alfred, 1955.

"*La maison dans l'ombre* [*On Dangerous Ground*]: Des lueurs!" *Radio-Cinéma-Télévision*, 129 (May 7, 1952), 1,200 characters.
film analyzed: *Maison dans l'ombre (La)/On Dangerous Ground*, Ray, Nicholas, 1952.

"*La maison dans l'ombre* [*On Dangerous Ground*]: Police et complexes." *Le Parisien libéré*, 2419 (June 24, 1952), 2,900 characters.
film analyzed: *Maison dans l'ombre (La)/On Dangerous Ground*, Ray, Nicholas, 1951.

"*Maison de bambou* [*House of Bamboo*]: Al Capone à Tokyo." *Le Parisien libéré*, 3552 (February 10, 1956), 1,600 characters.
film analyzed: *Maison de bambou/House of Bamboo*, Fuller, Samuel, 1955.

"*Maison de bambou* [*House of Bamboo*]: Le troisième homme à Tokyo." *Radio-Cinéma-Télévision*, 318 (February 19, 1956), 2,000 characters.
film analyzed: *Maison de bambou/House of Bamboo*, Fuller, Samuel, 1955.

"*La maison de la 92ème rue* [*The House on 92nd Street*]: Une histoire d'espionnage quelconque mais un bon documentaire." *L'Écran français*, 69 (October 23, 1946), 2,000 characters.
film analyzed: *Maison de la 92nd rue (La)/The House on 92nd Street*, Hathaway, Henry, 1946.

"*La Maison du Docteur Edwardes* [*Spellbound*]." *Le Parisien libéré*, 1102 (March 31, 1948), 2,000 characters.
film analyzed: *Maison du Docteur Edwardes (La)/Spellbound*, Hitchcock, Alfred, 1945.

"*La maison rouge* [*The Red House*]." *Le Parisien libéré*, 899 (August 7, 1947), 1,100 characters.
film analyzed: *Maison rouge (La)/The Red House*, Daves, Delmer, 1947.
"*La maison sur la colline* [*The House on Telegraph Hill*]: Dans le doute, abstiens-toi." *Radio-Cinéma-Télévision*, 108 (February 10, 1952), 3,000 characters.
film analyzed: *Maison sur la colline (La)/The House on Telegraph Hill*, Wise, Robert, 1951.

"*La maison sur la colline* [*The House on Telegraph Hill*]: Est une maison hantée." *Le Parisien libéré*, 2296 (January 31, 1952), 2,200 characters.
film analyzed: *Maison sur la colline (La)/The House on Telegraph Hill*, Wise, Robert, 1951.

"*La maison sur la plage* [*Female on the Beach*]: Le martyre de Joan." *Le Parisien libéré*, 3383 (July 28, 1955), 2,000 characters.
film analyzed: *Maison sur la plage (La)/Female on the Beach*, Pevney, Joseph, 1955.

"Maître de l'humour plus que de l'angoisse: Alfred Hitchcock tourne en France avec Cary Grant." *Radio-Cinéma-Télévision*, 235 (July 18, 1954), 6,500 characters.
film cited: *Lifeboat, les Naufragés/Lifeboat*, Hitchcock, Alfred, 1944; *Inconnu du Nord-Express (L')/Strangers on a Train*, Hitchcock, Alfred, 1951; *Main au collet (La)/To Catch a Thief*, Hitchcock, Alfred, 1955; *Maison du Docteur Edwardes (La)/Spellbound*, Hitchcock, Alfred, 1945; *Amants du Capricorne (Les)/Under Capricorn*, Hitchcock, Alfred, 1949; *Corde (La)/Rope*, Hitchcock, Alfred, 1948; *Loi du silence (La)/I Confess*, Hitchcock, Alfred, 1952; *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1943; *Fenêtre sur cour/Rear Window*, Hitchcock, Alfred, 1954; *Rebecca*, Hitchcock, Alfred, 1940; *Enchaînés (Les)/Notorious*, Hitchcock, Alfred, 1946; *Procès Paradine (Le)/The Paradine Case*, Hitchcock, Alfred, 1948.

"*Le Maître de la prairie* [*The Sea of Grass*]." *Le Parisien libéré*, 1083 (March 9, 1948), 900 characters.
film analyzed: *Maître de la prairie (Le)/The Sea of Grass*, Kazan, Elia, 1947.

"*Maîtres de ballets* [*The Dancing Masters*]." *Le Parisien libéré*, 1334 (December 29, 1948), 700 characters.
film analyzed: *Maîtres de ballets/The Dancing Masters*, St. Clair, Malcolm, 1943.

"*Les maîtres de la mer* et *Ô, toi ma charmante!* [*Rulers of the Sea* and *You Were Never Lovelier*]." *Le Parisien libéré*, 263 (June 20, 1945), 700 characters.
films analyzed: *Maîtres de la mer (Les)/Rulers of the Sea*, Lloyd, Frank, 1939; *Ô, toi ma charmante!/You Were Never Lovelier*, Seiter, William A., 1942.

"*Maman est à la plage* [*Let's Dance*]: Un mariage de raison." *Le Parisien libéré*, 2205 (October 16, 1951), 1,400 characters.

film analyzed: *Maman est à la plage/Let's Dance*, McLeod, Norman Z., 1950.

"*Mam'zelle Mitraillette* [*The Beautiful Blonde from Bashful Bend*]: Une irrésistible parodie de western." *Le Parisien libéré*, 1602 (November 7, 1949), 1,000 characters.
film analyzed: *Mam'zelle Mitraillette/The Beautiful Blonde from Bashful Bend*, Sturges, Preston, 1949.

"*Margie*." *Le Parisien libéré*, 1143 (May 19, 1948), 1,000 characters.
film analyzed: *Margie*, King, Henry, 1946.

"*Le Mariage est une affaire privée* [*Marriage Is a Private Affair*]." *Le Parisien libéré*, 1328 (December 22, 1948), 1,000 characters.
film analyzed: *Mariage est une affaire privée (Le)/Marriage Is a Private Affair*, Leonard, Robert Z., 1944.

"*La mariée du dimanche* [*June Bride*]: Retour à la comédie filmée classique." *Le Parisien libéré*, 1589 (October 22, 1949), 1,000 characters.
film analyzed: *Mariée du dimanche (La)/June Bride*, Windust, Bretaigne, 1948.

"*Le Masque arraché* [*Sudden Fear*]: Beaux masques!" *Le Parisien libéré*, 2600 (January 2, 1953), 2,100 characters.
film analyzed: *Masque arraché (Le)/Sudden Fear*, Miller, David, 1952.

"*Le masque de Dimitrios* [*The Mask of Dimitrios*]: Retour au pays de la peur." *Le Parisien libéré*, 2594 (January 15, 1953), 1,600 characters.
film analyzed: *Masque de Dimitrios (Le)/The Mask of Dimitrios*, Negulesco, Jean, 1944.

"Massacre en Cinémascope: L'escroquerie de l'écran panoramique." *Arts*, 525 (July 20, 1955), 15,700 characters.

films cited: *Comtesse aux pieds nus (La)/The Barefoot Contessa*, Mankiewicz, Joseph L., 1954; *Crime était presque parfait (Le)/Dial M for Murder*, Hitchcock, Alfred, 1954.

"Un mélo musical: *La Chanson du passé* [*Penny Serenade*]." *Le Parisien libéré*, 753 (January 17, 1947), 1,900 characters.
film analyzed: *Chanson du passé (La)/Penny Serenade*, Stevens, George, 1941.

"*Mélodie du Sud* [*Song of the South*]: Un tour de force quelque fois ennuyeux." *Le Parisien libéré*, 1645 (December 28, 1949), 1,000 characters.
film analyzed: *Mélodie du sud/Song of the South*, Foster, Harve, and Jackson, Wilfred, 1946.

"*Même les assassins tremblent* [*Split Second*]: Fission et fiction." *Le Parisien libéré*, 2826 (October 15, 1953), 2,500 characters.
film analyzed: *Même les assassins tremblent/Split Second*, Powell, Dick, 1953.

"*Même les assassins tremblent* [*Split Second*]: Il y a de quoi." *Radio-Cinéma-Télévision*, 197 (October 25, 1953), 1,500 characters.
film analyzed: *Même les assassins tremblent/Split Second*, Powell, Dick, 1953.

"*La mère du marié* [*The Mating Season*]: La fête des belles-mères." *Le Parisien libéré*, 2431 (July 7, 1952), 1,600 characters.
film analyzed: *Mère du marié (La)/The Mating Season*, Leisen, Mitchell, 1951.

"*Meurtres à responsabilité limitée* [*Chicago Syndicate*]: Et comptabilité en partie double." *Le Parisien libéré*, 3440 (October 3, 1955), 2,500 characters.
film analyzed: *Meurtres à responsabilité limitée/Chicago Syndicate*, Sears, Fred F., 1955.

"*Meurtres sur la 10ème Avenue* [*Slaughter on Tenth Avenue*]." *Le Parisien libéré*, 4187 (February 26, 1958), 1,000 characters.
film analyzed: *Meurtres sur la 10ème Avenue/Slaughter on Tenth Avenue*, Laven, Arnold, 1957.

"*Meurtres sur la 10ème Avenue* [*Slaughter on Tenth Avenue*]." *Radio-Cinéma-Télévision*, 425 (March 9, 1958), 1,800 characters.
film analyzed: *Meurtres sur la 10ème Avenue/Slaughter on Tenth Avenue*, Laven, Arnold, 1957.

"*Midi, Gare centrale* [*Union Station*]: Train de banlieue." *Le Parisien libéré*, 2250 (December 8, 1951), 2,000 characters.
film analyzed: *Midi, Gare centrale/Union Station*, Maté, Rudolph, 1950.

"*Un Million clefs en main* [*Mr. Blandings Builds His Dream House*]." *Le Parisien libéré*, 1388 (March 2, 1949), 1,200 characters.
film analyzed: *Million clefs en main (Un)/Mr. Blandings Builds His Dream House*, Potter, Hank C., 1948.

"*Miracle au village* [*The Miracle of Morgan's Creek*]." *Le Parisien libéré*, 1376 (February 16, 1949), 2,000 characters.
film analyzed: *Miracle au village/The Miracle of Morgan's Creek*, Sturges, Preston, 1943.

"*Miracle au village* [*The Miracle of Morgan's Creek*]: Preston Sturges ou l'anti-Capra." *L'Écran français*, 191 (February 22, 1949), 2,200 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Miracle au village/The Miracle of Morgan's Creek*, Sturges, Preston, 1944.

"*Le Miracle de la 34e rue* [*Miracle on 34th Street*]." *Le Parisien libéré*, 1305 (November 25, 1948), 700 characters.
film analyzed: *Miracle de la 34e rue (Le)/Miracle on 34th Street*, Seaton, George, 1947.

"*La mission du commandant Lex* [*Springfield Rifle*]: Western et contre-espionnage." *Le Parisien libéré*, 2852 (November 14, 1953), 1,600 characters.
film analyzed: *Mission du commandant Lex (La)/Springfield Rifle*, De Toth, André, 1952.

"*Mission périlleuse* [*Dangerous Mission*]: Quand les fauves sont en liberté." *Le Parisien libéré*, 3242 (February 12, 1955), 1,600 characters.
film analyzed: *Mission périlleuse/Dangerous Mission*, King, Louis, 1954.

"*Moby Dick*." *L'Éducation nationale*, 35 (December 13, 1956), 4,000 characters.
film analyzed: *Moby Dick*, Huston, John, 1956.

"Moderne épopée: Le western reflète un moment de l'histoire américaine." *Radio-Cinéma-Télévision*, 209 (January 17, 1954), 5,400 characters.
films cited: *Massacre de Fort Apache (Le)/Fort Apache*, Ford, John, 1948; *Pionniers de la Western Union (Les)/Western Union*, Lang, Fritz, 1941; *Flèche brisée (La)/Broken Arrow*, Daves, Delmer, 1950; *Ange des maudits (L')/Rancho Notorious*, Lang, Fritz, 1952; *Homme des vallées perdues (L')/Shane*, Stevens, George, 1952.

"Un mois Alfred Hitchcock [*Lifeboat*]." *France-Observateur*, 318 (June 14, 1956), 6,100 characters. Partially reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Lifeboat, les Naufragés/Lifeboat*, Hitchcock, Alfred, 1944.

"*Le Môme boule-de-gomme* [*The Lemon Drop Kid*]." *Le Parisien libéré*, 2344 (March 27, 1952), 1,500 characters.
film analyzed: *Môme boule-de-gomme (Le)/The Lemon Drop Kid*, Tashlin, Frank, 1951.

"*Mon amour t'appelle* [*Everything I Have Is Yours*]: On peut répondre." *Le Parisien libéré*, 2738 (July 3, 1953), 2,000 characters.

film analyzed: *Mon amour t'appelle/Everything I Have Is Yours*, Leonard, Robert Z., 1952.

"*Mon passé défendu* [*My Forbidden Past*]: Mauvais sang ne peut mentir." *Le Parisien libéré*, 2404 (May 6, 1952), 3,600 characters.
film analyzed: *Mon passé défendu/My Forbidden Past*, Stevenson, Robert, 1951.

"*Mon père et nous* [*Life with Father*]: Une délicieuse comédie filmée." *Le Parisien libéré*, 1609 (November 15, 1949), 1,000 characters.
film analyzed: *Mon père et nous/Life with Father*, Curtiz, Michael.

"*Le monde des animaux* [*The Animal World*]: Les bêtes restent quand même intelligentes." *Radio-Cinéma-Télévision*, 373 (March 10, 1957), 2,100 characters.
film analyzed: *Monde des animaux (Le)/The Animal World*, Allen, Irwin, 1956.

"*Le monde lui appartient* [*The World in His Arms*]: Façon de parler." *Le Parisien libéré*, 2615 (February 9, 1953), 3,400 characters.
film analyzed: *Monde lui appartient (Le)/The World in His Arms*, Walsh, Raoul, 1952.

"*Monsieur Verdoux*." *L'Esprit*, 143 (February 1948), p. 297/1,000 characters.
film analyzed*: Monsieur Verdoux*, Chaplin, Charles, 1947.

"*Monsieur Verdoux*: Le martyre de Charlot." *Le Parisien libéré*, 1035 (January 14, 1948), 2,000 characters.
film analyzed: *Monsieur Verdoux*, Chaplin, Charles, 1947.

"*Monsieur Verdoux*, ou le martyre de Charlot." *L'Écran français*, 131 (December 30, 1947), 4,000 characters. Reprinted in *Charlie Chaplin*. Paris: Éditions du Cerf, 1973. 72-88.
film analyzed: *Monsieur Verdoux*, Chaplin, Charles, 1947.

"*Le Monstre vient de la mer* [*It Came from Beneath the Sea*]: *Qu'il y retourne!*" *Le Parisien libéré*, 3648 (June 2, 1956), 1,500 characters.
film analyzed: *Monstre vient de la mer (Le)/It Came from Beneath the Sea*, Gordon, Robert, 1955.

"*La montagne rouge* [*Red Mountain*]: Altitude moyenne." *Le Parisien libéré*, 2607 (January 20, 1953), 2,100 characters.
film analyzed: *Montagne rouge (La)/Red Mountain*, Dieterle, William, 1951.

"Morne veille de clôture au Festival de Cannes [*Frontières invisibles* (*Lost Boundaries*); *Obsession* (*The Hidden Room*)]." *Le Parisien libéré*, 1558 (September 16, 1949), 1,500 characters.
films analyzed: *Frontières invisibles/Lost Boundaries*, Werker, Alfred L., 1949; *Obsession/The Hidden Room*, Dmytryk, Edward, 1949.

"*Le mort accuse* [*Night Beat*]: Mauvais réquisitoire." *Le Parisien libéré*, 2129 (July 18, 1951), 1,700 characters.
film analyzed: *Mort accuse (Le)/Night Beat*, Huth, Harold, 1947.

"*Mort d'un commis-voyageur* [*Death of a Salesman*]: Un film bien sombre et parfois bien lourd." *Radio-Cinéma-Télévision*, 165 (March 15, 1953), 2,400 characters.
film analyzed: *Mort d'un commis-voyageur (La)/Death of a Salesman*, Benedek Laslo, 1951.

"Mort d'Humphrey Bogart." *Cahiers du cinéma*, 1, n. 68 (February 1957), pp. 2-8/8,800 characters, in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Troisième Partie: Mythes et Société" (Éditions du Cerf, 1961), pp. 83-88.
films cited: *Reine africaine (La)/The African Queen*, Huston, John, 1952; *Comtesse aux pieds nus (La)/The Barefoot Contessa*, Mankiewicz, Joseph L., 1954; *Grande évasion (La)/High Sierra*, Walsh, Raoul, 1941; *Faucon maltais (Le)/The Maltese Falcon*, Huston, John, 1941; *Citizen Kane*, Welles, Orson, 1941; *Grand sommeil (Le)/The Big Sleep*, Hawks,

Howard, 1946; *Key Largo*, Huston, John, 1948; *Ouragan sur le 'Caine'/The Caine Mutiny*, Dmytryk, Edward, 1954; *Trésor de la Sierra Madre (Le)/The Treasure of the Sierra Madre*, Huston, John, 1948.

"*Moulin Rouge*." *Le Parisien libéré*, 2877 (December 14, 1953), 2,500 characters.
film analyzed: *Moulin Rouge*, Huston, John, 1953.

"*Mr. Lucky*." *Le Parisien libéré*, 1136 (May 11, 1948), 7,000 characters.
film analyzed: *Mr. Lucky*, Potter, Hank C., 1943.

"*Mrs. Miniver* [*Madame Miniver*] et *Rome, ville ouverte* [*Roma, città aperta*]." *Le Parisien libéré*, 704 (November 15, 1946), 1,400 characters.
film analyzed: *Madame Miniver/Mrs. Miniver*, Wyler, William, 1942.

"*Le Mur invisible* [*Gentleman's Agreement*]." *Le Parisien libéré*, 1257 (September 29, 1948), 1,200 characters.
film analyzed: *Mur invisible (Le)/Gentleman's Agreement*, Kazan, Elia, 1947.

"*La Muraille d'or* [*Foxfire*]: Attention aux apaches!" *Le Parisien libéré*, 3520 (January 4, 1956), 1,700 characters.
film analyzed: *Muraille d'or (La)/Foxfire*, Pevney, Joseph, 1955.

"*Mutinerie à bord* [*Mutiny*]: Abordage difficile." *Radio-Cinéma-Télévision*, 153 (December 21, 1952), 1,400 characters.
film analyzed: *Mutinerie à bord/Mutiny*, Dmytryk, Edward, 1952.

"*Mutinerie à bord* [*Mutiny*]: La mutinerie ne paie pas." *Le Parisien libéré*, 2564 (December 11, 1952), 2,500 characters.
film analyzed: *Mutinerie à bord/Mutiny*, Dmytryk, Edward, 1952.

"Le mythe de Monsieur Verdoux." *Revue du cinéma*, n. 9 (January 1948), pp. 3-25/54,000 characters; in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Troisième Partie: Mythes et Société"

(Éditions du Cerf, 1961), pp. 89-113. Reprinted in *Charlie Chaplin*. Paris: Éditions du Cerf, 1973.
film analyzed: *Monsieur Verdoux*, Chaplin, Charles, 1947.

"*La Neige en deuil* [*The Mountain*]: Neiges californiennes!" *Le Parisien libéré*, 3856 (February 2, 1957), 2,100 characters.
film analyzed: *Neige en deuil (La)/The Mountain*, Dmytryk, Edward, 1956.

"*Les neiges du Kilimandjaro* [*The Snows of Kilimanjaro*]: Mais où sont les neiges d'antan?" *Le Parisien libéré*, 2689 (May 7, 1953), 3,600 characters.
film analyzed: *Neiges du Kilimandjaro (Les)/The Snows of Kilimanjaro*, King, Henry, 1952.

"*Nettoyage par le vide* [*The Long Wait*]: Meurtres en série noire." *Le Parisien libéré*, 3168 (November 18, 1954), 2,000 characters.
film analyzed: *Nettoyage par le vide/The Long Wait*, Saville, Victor, 1954.

"*New Mexico*: Peaux rouges en couleurs." *Le Parisien libéré*, 2464 (August 16, 1952), 2,700 characters.
film analyzed: *New Mexico*, Reis, Irving, 1951.

"*New York Confidential*: Quand me tues-tu?" *Le Parisien libéré*, 3379 (July 23, 1955), 2,000 characters.
film analyzed: *New York Confidential*, Rouse, Russell, 1955.

"*Niagara*: Une belle chute." *Le Parisien libéré*, 2799 (September 14, 1953), 2,200 characters.
film analyzed: *Niagara*, Hathaway, Henry, 1953.

"Notes sur *Une Cadillac en or massif* (*The Solid Gold Cadillac*)]." *France-Observateur*, 350 (January 24, 1957), 9,900 characters.
film analyzed: *Cadillac en or massif (Une)/The Solid Gold Cadillac*, Quine, Richard, 1956.

"*Notorious* [*Les Enchaînés*]." *L'Écran français*, 66 (January 10, 1946), 1,000 characters.
film analyzed: *Enchaînés (Les)/Notorious*, Hitchcock, Alfred, 1946.

"*Nous avons gagné ce soir* [*The Set-Up*]." *L'Esprit*, 17, n. 164 (February 1950), p. 329/1,600 characters.
film analyzed: *Nous avons gagné ce soir/The Set-Up*, Wise, Robert, 1949.

"*Nous avons gagné ce soir* [*The Set-Up*]: Enfin un vrai film de boxe!" *Le Parisien libéré*, 1582 (October 14, 1949), 1,700 characters.
film analyzed: *Nous avons gagné ce soir/The Set-Up*, Wise, Robert, 1949.

"*Nous ne sommes pas seuls* [*We Are Not Alone*]." *Le Parisien libéré*, 546 (May 19, 1946), 800 characters.
film analyzed: *Nous ne sommes pas seuls/We Are Not Alone*, Goulding, Edmund, 1939.

"Le nouveau style américain: Le cinéma est il majeur? [*L'Ombre d'un doute* (*Shadow of a Doubt*); *Et la vie continue* (*The Human Comedy*); *Le Gros lot* (*Christmas in July*); *La Vipère* (*The Little Foxes*)]." *L'Écran français*, 60 (August 21, 1946), 4,000 characters. Reprinted in *Cahiers du cinéma*, n. 637 (2008), p. 74.
films analyzed: *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1943; *Et la vie continue/The Human Comedy*, Brown, Clarence, 1943; *Gros lot (Le)/Christmas in July*, Sturges, Preston, 1940; *Vipère (La)/The Little Foxes*, Wyler, William, 1941.

"*Une nuit à l'Opéra* [*A Night at the Opera*]: Une reprise qui se tient." *Le Parisien libéré*, 2116 (February 7, 1951), 1,100 characters.
films analyzed: *Nuit à l'opéra (Une)/A Night at the Opera*, Wood, Sam, 1935; *Soupe au canard (La)/Duck Soup*, McCarey, Leo, 1933.

"*Ô, toi ma charmante!* [*You Were Never Lovelier*]." *Le Parisien libéré*, 241 (May 25, 1945), 700 characters.

film analyzed: *Ô, toi ma charmante!/You Were Never Lovelier*, Seiter, William A., 1942.

"*Obsessions* [*Flesh and Fantasy*]." *Le Parisien libéré*, 630 (August 23, 1946), 1,600 characters.
film analyzed: *Obsessions/Flesh and Fantasy*, a.k.a. *Six Destinies*, Duvivier, Julien, 1943.

"L'oeuvre d'Orson Welles." *Cahiers du cinéma*, 15, n. 87 (September 1958), pp. 36-51.

"*Oh! Quel mercredi* [*Mad Wednesday*]: Un lion devenu vieux." *Radio-Cinéma-Télévision*, 71 (May 27, 1951), 2,600 characters.
film analyzed: *Oh! Quel mercredi/Mad Wednesday*, Sturges, Preston, 1947.

"*Oh! Quel mercredi* [*Mad Wednesday*] ... Mais oui! C'est 'Lui'." *Le Parisien libéré*, 2074 (May 15, 1951), 1,200 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Oh! Quel mercredi/Mad Wednesday*, Sturges, Preston, 1947.

"*Oiseaux exotiques* [*Water Birds*]." *Le Parisien libéré*, 2665 (April 8, 1953), 3,800 characters.
film analyzed: *Oiseaux aquatiques (Les)/Water Birds*, Sharpsteen, Ben, 1952.

"*L'ombre de l'introuvable* [*Shadow of the Thin Man*]: Un couple classique dans une comédie traditionnelle." *Le Parisien libéré*, 1513 (July 26, 1949), 1,100 characters.
film analyzed: *Ombre de l'introuvable (L')/Shadow of the Thin Man*, Van Dyke, W. S., 1941.

"*L'Ombre d'un doute* [*Shadow of a Doubt*]." *L'Écran français*, 14 (October 3, 1945), 2,000 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1945.

"*L'Ombre d'un doute* [*Shadow of a Doubt*]." *Le Parisien libéré*, 367 (October 19, 1945), 700 characters. Partially reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1943.

"*Orgueil et Passion* [*The Pride and the Passion*]." *Le Parisien libéré*, 4118 (December 7, 1957), 2,000 characters.
film analyzed: *Orgueil et Passion/The Pride and the Passion*, Kramer, Stanley, 1957.

"*Orgueil et Passion* [*The Pride and the Passion*]." *France-Observateur*, 397 (December 19, 1957), 2,500 characters.
film analyzed: *Orgueil et Passion/The Pride and the Passion*, Kramer, Stanley, 1957.

"Ornières de la sociologie [*Dix, rue Frederick* (*Ten North Frederick*)]." *Cahiers du cinéma*, 15, n. 88 (October 1958), pp. 52-54/6,400 characters.
film analyzed: *Dix, rue Frederick/Ten North Frederick*, Dunne, Philip, 1958.

"Orson Welles: Un ogre en proie à l'enfance." *Ciné-digest*, 9 (January 9, 1950), 72,000 characters. Reprinted in *Orson Welles*. Paris: Éditions du Cerf, 1972. Reprinted in abbreviated form earlier in *St. Cinéma des prés*, 3 (January 1949), 4,200 characters; and later in *L'Avant-Scène Cinéma*, n. 282-283 (February 15-March 1, 1982), pp. 87-88.
films analyzed: *Citizen Kane*, Welles, Orson, 1941; *Splendeur des Amberson (La)/The Magnificent Ambersons*, Welles, Orson, 1942; *Macbeth*, Welles, Orson, 1948; *Dame de Shangaï (La)/The Lady from*

Shanghai, Welles, Orson, 1948; *Ce Voyage au pays de la peur/Journey Into Fear*, Foster, Norman, 1943; *Othello*, Welles, Orson, 1952; *Soif du mal (La)/Touch of Evil*, Welles, Orson, 1958; *Dossier secret*, a.k.a. *Monsieur Arkadin/Confidential Report*, a.k.a. *Mr. Arkadin*, Welles, Orson, 1955.

"*Othello*: Welles pas Maure!" *Le Parisien libéré*, 2495 (September 22, 1952), 3,800 characters.
film analyzed: *Othello*, Welles, Orson, 1952.

"Où l'acteur vaut mieux que son film: *La lettre* [*The Letter*]." *Le Parisien libéré*, 826 (May 14, 1947), 2,500 characters.
film analyzed: *Lettre (La)/The Letter*, Wyler, William, 1940.

"*Ouragan sur le 'Caine'* [*The Caine Mutiny*]: Un navire et des hommes." *Le Parisien libéré*, 3128 (October 3, 1954), 2,000 characters.
film analyzed: *Ouragan sur le 'Caine'/The Caine Mutiny*, Dmytryk, Edward, 1954.

"*Ouragan sur le 'Caine'* [*The Caine Mutiny*], ou tempête dans une conscience." *France-Observateur*, 231 (October 14, 1954), 4,300 characters.
film analyzed: *Ouragan sur le 'Caine'/The Caine Mutiny*, Dmytryk, Edward, 1954.

"*The Outlaw* [*Le Banni*]: La meilleure femme ne vaut pas un bon cheval." *Revue du cinéma*, 16 (August 1948), pp. 66-71/11,800 characters; in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Deuxième Partie: Erotisme" (Éditions du Cerf, 1961), pp. 51-56. Reprinted in *Plaquette de l'Écran du Séminaire des Arts* (Bruxelles: Palais des Beaux-Arts, November 1, 1960).
film analyzed: *Banni (Le)/The Outlaw*, Hughes, Howard, and Hawks, Howard, 1946.

"*Pandora* [*Pandora and the Flying Dutchman*]: Assez beau pour être vrai." *Le Parisien libéré*, 2186 (September 24, 1951), 2,000 characters.

film analyzed: *Pandora/Pandora and the Flying Dutchman*, Lewin, Albert, 1951.

"Panoramique sur Alfred Hitchcock." *L'Écran français*, 238 (January 23, 1950), 4,300 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
films cited: *Procès Paradine (Le)/The Paradine Case*, Hitchcock, Alfred, 1948; *Corde (La)/Rope*, Hitchcock, Alfred, 1948; *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1943; *Enchaînés (Les)/Notorious*, Hitchcock, Alfred, 1946; *Gilda*, Vidor, Charles, 1946; *Maison du Docteur Edwardes (La)/Spellbound*, Hitchcock, Alfred, 1945; *Cinquième Colonne/Saboteur*, Hitchcock, Alfred, 1942; *Lifeboat, les Naufragés/Lifeboat*, Hitchcock, Alfred, 1944; *Dame du lac (La)/The Lady in the Lake*, Montgomery, Robert, 1947.

"*Le Paradis des mauvais garçons* [*Macao*]: Purgatoire d'un metteur en scène." *Le Parisien libéré*, 2496 (September 23, 1952), 1,800 characters.
film analyzed: *Paradis des mauvais garçons (Le)/Macao*, Sternberg, Josef von, 1952.

"*Les Passagers de la nuit* [*Dark Passage*]." *Le Parisien libéré*, 1191 (July 14, 1948), 1,200 characters.
film analyzed: *Passagers de la nuit (Les)/Dark Passage*, Daves, Delmer.

"*Passion immortelle* [*Song of Love*]." *Le Parisien libéré*, 1197 (July 21, 1948), 1,200 characters.
film analyzed: *Passion immortelle/Song of Love*, Brown, Clarence, 1947.

"Pastiche et postiche ou le néant pour une moustache [sur *Le Dictateur* (*The Great Dictator*)]." *L'Esprit*, 116 (November 1945), 8,200 characters; reprinted in modified form in *Qu'est-ce que le cinéma?*, volume I: "Ontologie et langage" (Éditions du Cerf, 1958), pp. 91-95.
film analyzed: *Dictateur (Le)/The Great Dictator*, Chaplin, Charles, 1940.

"Pavé de bonnes intentions: *L'évadé de l'enfer* [*Angel on My Shoulder*]." *Le Parisien libéré*, 969 (October 29, 1947), 1,000 characters.
film analyzed: *Évadé de l'enfer (L')/Angel on My Shoulder*, Mayo, Archie, 1946.

"*Le Pays de la haine* [*Drango*]." *Le Parisien libéré*, 3987 (July 6, 1957), 2,300 characters.
film analyzed: *Pays de la haine (Le)/Drango*, Bartlett, Hall, 1957.

"*Le Pays de la haine* [*Drango*]: Bonnes intentions." *Radio-Cinéma-Télévision*, 391 (July 14, 1957), 1,900 characters.
film analyzed: *Pays de la haine (Le)/Drango*, Bartlett, Hall, 1957.

"*La Peau d'un autre* [*Pete Kelly's Blues*]." *France-Observateur*, 320 (June 28, 1956), 3,300 characters.
film analyzed: *Peau d'un autre (La)/Pete Kelly's Blues*, Webb, Jack, 1955.

"*La Peau d'un autre* [*Pete Kelly's Blues*]: L'influence d'Orson Welles." *Radio-Cinéma-Télévision*, 337 (July 1, 1956), 2,000 characters.
film analyzed: *Peau d'un autre (La)/Pete Kelly's Blues*, Webb, Jack, 1955.

"*La Peau d'un autre* [*Pete Kelly's Blues*]: Trompette et racket." *Le Parisien libéré*, 3667 (June 25, 1956), 1,900 characters.
film analyzed: *Peau d'un autre (La)/Pete Kelly's Blues*, Webb, Jack, 1955.

"*La perfide* [*Harriet Craig*]: Méfiez-vous des femmes et du film." *Radio-Cinéma-Télévision*, 105 (January 20, 1952), 1,800 characters.
film analyzed: *Perfide (La)/Harriet Craig*, Sherman, Vincent, 1950.

"*La perfide* [*Harriet Craig*]: Supplément à l'éternel féminin." *Le Parisien libéré*, 2275 (January 7, 1952), 3,100 characters.
film analyzed: *Perfide (La)/Harriet Craig*, Sherman, Vincent, 1950.

"Les périls de Perri [*Les Aventures de Perri* (*Perri*)]." *Cahiers du cinéma,* 14, n. 83 (May 1958), pp. 50-53/8,500 characters.

film analyzed: *Aventures de Perri (Les)/Perri*, Kenworthy, Paul, and Wright, Ralph, 1957.

"*Peter Pan* [*Les Aventures de Peter Pan*]: Laissez venir à moi ..." *Le Parisien libéré*, 2891 (December 29, 1953), 1,700 characters.
film analyzed: *Aventures de Peter Pan (Les)/Peter Pan*, Geronimi, Clyde, Jackson, Wilfred, Luske, Hamilton, and Kinney, Jack, 1953.

"*Le Petit fugitif* [*Little Fugitive*]." *France-Observateur*, 190 (December 31, 1953), 6,000 characters.
film analyzed: *Petit fugitif (Le)/Little Fugitive*, Ashley, Ray, Engel, Morris, and Orkin, Ruth, 1953.

"*Le Petit fugitif* [*Little Fugitive*]: Ira loin." *Radio-Cinéma-Télévision*, 207 (January 3, 1954), 2,000 characters.
film analyzed: *Petit fugitif (Le)/Little Fugitive*, Ashley, Ray, Engel, Morris, and Orkin, Ruth, 1953.

"*Le Petit fugitif* [*Little Fugitive*]: Lorsque l'enfant paraît." *Le Parisien libéré*, 2885 (December 22, 1953), 2,500 characters.
film analyzed: *Petit fugitif (Le)/Little Fugitive*, Ashley, Ray, Engel, Morris, and Orkin, Ruth, 1953.

"*Le Petit garçon perdu* [*Little Boy Lost*]: Attendrissant." *Le Parisien libéré*, 3138 (October 14, 1954), 1,400 characters.
film analyzed: *Petit garçon perdu (Le)/Little Boy Lost*, Seaton, George, 1953.

"Petit journal du cinéma: Perles américaines." *Cahiers du cinéma*, n. 83 (May 1958), p. 39/1,000 characters.
films cited: *Bonjour tristesse*, Preminger, Otto, 1958; *Amère victoire/Bitter Victory*, Ray, Nicholas, 1957; *Soif du mal (La)/Touch of Evil*, Welles, Orson, 1958; *Feux de l'été (Les)/The Long, Hot Summer*, Ritt, Martin, 1958; *Plaisirs de l'enfer (Les)/Peyton Place*, Robson, Mark, 1957.

"Petit journal intime du cinéma: Un préjugé qui me coûtait cher [*Le Journal d'une femme de chambre* (*The Diary of a Chambermaid*)]." *Cahiers du cinéma*, n. 62 (August 1956), p. 35/5,500 characters.
film analyzed: *Journal d'une femme de chambre (Le)/ The Diary of a Chambermaid*, Renoir, Jean, 1946.

"*La Petite Maison de thé* [*Teahouse of the August Moon*]." *Le Parisien libéré*, 4055 (September 25, 1957), 2,300 characters.
film analyzed: *Petite Maison de thé (La)/ Teahouse of the August Moon*, Mann, Daniel, 1956.

"Un peu tard (place de Cinérama)." *Cahiers du cinéma,* 8, n. 48 (June 1955), pp. 45-47/9,200 characters.
film analyzed: *Niagara*, Hathaway, Henry, 1953.

"Peut-on être policier?" *France-Observateur*, 111 (June 26, 1952), 13,000 characters.
films cited: *Maison dans l'ombre (La)/ On Dangerous Ground*, Ray, Nicholas, 1951; *Racket/ The Racket*, Cromwell, John, 1951; *Histoire de détective/ Detective Story*, Wyler, William, 1951; *Nuits de Chicago (Les)/ Underworld*, Sternberg, Josef von, 1927; *Scarface: The Shame of a Nation*, Hawks, Howard, 1932; *Monsieur Smith au Sénat/ Mr. Smith Goes to Washington*, Capra, Frank, 1938; *Amants de la nuit (Les)/ They Live by Night*, Ray, Nicholas, 1949; *Fous du roi (Les)/ All the King's Men*, Rossen, Robert, 1948.

"Pieds-Plats [*Un homme change son destin* (*The Stratton Story*)]." *Le Parisien libéré*, 1442 (May 4, 1949), 850 characters.
film analyzed: *Homme change son destin Un)/ The Stratton Story*, Wood, Sam, 1949.

"Les Pieds-Plats [*Un homme change son destin* (*The Stratton Story*)]: Quand les dieux du dimanche jouent au base-ball." *L'Écran français*, 201 (May 3, 1949), 1,900 characters.

film analyzed*: Homme change son destin (Un)*/The *Stratton Story*, Wood, Sam, 1949.

"*Pinocchio*." *Le Parisien libéré*, 555 (May 30, 1946), 800 characters.
film analyzed: *Pinocchio*, Sharpsteen, Ben, and Luske, Hamilton, 1940.

"*Un pitre au pensionnat* [*You're Never Too Young*]: Pile ou face." *Le Parisien libéré*, 3832 (January 5, 1957), 1,200 characters.
film analyzed: *Pitre au pensionnat (Un)*/*You're Never Too Young*, Taurog, Norman, 1955.

"*Pittsburgh*, l'Ange bleu en ange gardien." *Radio-Cinéma-Télévision*, 73 (September 6, 1951), 3,000 characters.
film analyzed: *Pittsburgh*, Seiler, Lewis, 1942.

"*Pittsburgh*: Bonne et mauvaise mine." *Le Parisien libéré*, 2086 (May 29, 1951), 3,200 characters.
film analyzed: *Pittsburgh*, Seiler, Lewis, 1942.

"*Une place au soleil* [*A Place in the Sun*]: Soleil noir." *Le Parisien libéré*, 2364 (April 19, 1952), 3,400 characters.
film analyzed: *Place au soleil (Une)*/*A Place in the Sun*, Stevens, George, 1951.

"*Les Plaisirs de l'enfer*" [*Peyton Place*]." *Le Parisien libéré*, 4197 (March 10, 1958), 2,000 characters.
film analyzed: *Plaisirs de l'enfer (Les)*/*Peyton Place*, Robson, Mark, 1957.

"*Les Plaisirs de l'enfer*" [*Peyton Place*]." *France-Observateur*, 409 (March 13, 1958), 3,500 characters.
film analyzed: *Plaisirs de l'enfer (Les)*/*Peyton Place*, Robson, Mark, 1957.

"*Les Plaisirs de l'enfer*" [*Peyton Place*]." *Radio-Cinéma-Télévision*, 427 (March 23, 1958), 2,200 characters.
film analyzed: *Plaisirs de l'enfer (Les)*/*Peyton Place*, Robson, Mark, 1957.

"Plan américain." *Le Parisien libéré*, 838 (May 28, 1947), 1,200 characters.

"*Les plus belles années de notre vie* [*The Best Years of Our Lives*]*:* Appassionata." *Le Parisien libéré*, 951 (October 8, 1947), 2,100 characters.
film analyzed: *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946.

"*Les plus belles années de notre vie* [*The Best Years of Our Lives*] et le film social Américain." *L'Écran français*, 119 (October 7, 1947), pp. 7, 12/5,000 characters.
film analyzed: *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946.

"*Une poignée de neige* [*A Hatful of Rain*]." *Le Parisien libéré*, 4119 (December 9, 1957), 2,000 characters.
film analyzed: *Poignée de neige (Une)/A Hatful of Rain*, Zinnemann, Fred, 1957.

"La police est photog [*La Dernière Rafale* (*The Street with No Name*)]." *Le Parisien libéré*, 1509 (July 21, 1949), 1,000 characters.
film analyzed: *Dernière Rafale (La)/The Street with No Name*, Keighley, William, 1948.

"Le 'policier' mène à tout: *Feux croisés* [*Crossfire*]." *Le Parisien libéré*, 957 (October 15, 1947), 1,900 characters.
film analyzed: *Feux croisés/Crossfire*, Dmytryk, Edward, 1947.

"Une porte entr'ouverte: *Les Secrets de Walt Disney* [*The Reluctant Dragon*]." *L'Écran français*, 110-111 (August 5, 1947), 2,100 characters.
film analyzed: *Secrets de Walt Disney (Les)/The Reluctant Dragon*, Werker, Alfred L., and Luske, Hamilton, 1941.

"*La Poupée de chair* [*Baby Doll*]: Un feu dans le coton." *Le Parisien libéré*, 3830 (January 3, 1957), p. 6/2,000 characters.

film analyzed: *Poupée de chair (La)/Baby Doll*, Kazan, Elia, 1956.

"Pour les amateurs de western: *Le passage du canyon* [*Canyon Passage*]." *Le Parisien libéré*, 1597 (November 1, 1949), 1,000 characters.
film analyzed: *Passage du canyon (Le)/Canyon Passage*, Tourneur, Jacques, 1946.

"Le pour et le contre (Orson Welles)." *Cahiers du cinéma*, n. 4 (July-August 1951), pp. 46-51/1,300 characters.
films cited: *Ève/All about Eve*, Mankiewicz, Joseph L., 1950; *Boulevard du crépuscule/Sunset boulevard*, Wilder, Billy, 1950; *Splendeur des Amberson (La)/The Magnificent Ambersons*, Welles, Orson, 1942.

"*Pour plaire à sa belle* [*To Please a Lady*]." *Le Parisien libéré*, 2281 (January 14, 1952), 2,000 characters.
film analyzed: *Pour plaire à sa belle/To Please a Lady*, Brown, Clarence, 1950.

"*Pour plaire à sa belle* [*To Please a Lady*]: Déplaisant mais intéressant." *Radio-Cinéma-Télévision*, 106 (January 27, 1952), 1,600 characters.
film analyzed: *Pour plaire à sa belle/To Please a Lady*, Brown, Clarence, 1950.

"*Pour vous, mon amour* [*Just for You*]: La critique est Thésée!" *Le Parisien libéré*, 2651 (March 23, 1953), 1,700 characters.
film analyzed: *Pour vous, mon amour/Just for You*, Nugent, Elliott, 1952.

"*La poursuite fantastique* [*Dragoon Wells Massacre*] ... sur sentiers battus." *Le Parisien libéré*, 4275 (June 10, 1958), 900 characters.
film analyzed: *Poursuite fantastique (La)/Dragoon Wells Massacre*, Schuster, Harold D., 1957.

"*La Première Légion* [*The First Legion*]: Miracles à Hollywood." *Le Parisien libéré*, 2068 (July 5, 1951), 1,700 characters.

film analyzed: *Première Légion (La)/The First Legion*, Sirk, Douglas, 1951.

"Première parisienne, hier soir: *Un roi à New-York* [*A King in New York*]." *Le Parisien libéré*, 4081 (October 25, 1957), 2,700 characters.
film analyzed: *Roi à New-York (Un)/A King in New York*, Chaplin, Charles, 1957.

"Premières impressions (critique à plusieurs voix) [*Le Fil du rasoir* (*The Razor's Edge*)]." *L'Écran français*, 103 (June 17, 1947), 6,000 characters.
film analyzed: *Fil du rasoir (Le)/The Razor's Edge*, Goulding, Edmund, 1947.

"Premières impressions sur *Les Feux de la rampe* [*Limelight*] de Charles Chaplin." *Radio-Cinéma-Télévision*, 147 (November 9, 1952), 5,000 characters.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"Présentation de *Six Destins* [*Tales of Manhattan*]." *Le Parisien libéré*, 41 (October 5, 1944), 700 characters.
film analyzed: *Six Destins/Tales of Manhattan*, Duvivier, Julien, 1942.

"*Le Président* [*The Roosevelt Story*]." *Le Parisien libéré*, 1382 (February 23, 1949), 500 characters.
film analyzed: *Président (Le)/The Roosevelt Story*, Klee, Lawrence M., 1947.

"*Le prisonnier de Zenda* [*The Prisoner of Zenda*]: Deux rois, dont un as!" *Le Parisien libéré*, 2862 (November 26, 1953), 1,300 characters.
film analyzed: *Prisonnier de Zenda (Le)/The Prisoner of Zenda*, Thorpe, Richard, 1952.

"*Prisonniers du marais* [*Lure of the Wilderness*]: D'une prudente sauvagerie." *Le Parisien libéré*, 2917 (January 28, 1954), 1,600 characters.

film analyzed: *Prisonniers du marais/Lure of the Wilderness*, Negulesco, Jean, 1952.

"Procès du Cinémascope: Il n'a pas tué le gros plan." *Radio-Cinéma-Télévision*, 251 (November 7, 1954), pp. 5, 38/2,200 characters.
films cited: *Tempête sous la mer/Beneath the Twelve-Mile Reef*, Webb, Robert D., 1953; *Écrit dans le ciel/The High and the Mighty*, Wellman, William A., 1954.

"*Le Procès Paradine* [*The Paradine Case*]: Une belle machine qui manque d'âme." *Le Parisien libéré*, 1641 (December 23, 1949), 1,900 characters.
film analyzed: *Procès Paradine (Le)/The Paradine Case*, Hitchcock, Alfred, 1948.

"*Propre à rien* [*Fancy Pants*]." *Le Parisien libéré*, 2267 (December 28, 1951), 2,300 characters.
film analyzed: *Propre à rien/Fancy Pants*, Marshall, George, 1950.

"Psychologie du *Gros lot* [*Christmas in July*]." *Radio-Cinéma-Télévision*, 456 (October 12, 1958), 5,000 characters.
film analyzed: *Gros lot (Le)/Christmas in July*, Sturges, Preston, 1940.

"Le purgatoire a précédé: *Une Femme en enfer* [*I'll Cry Tomorrow*]." *Le Parisien libéré*, 3619 (April 28, 1956), 2,000 characters.
film analyzed: *Femme en enfer (Une)/I'll Cry Tomorrow*, Mann, Daniel, 1955.

"*Quand le clairon sonnera* [*The Last Command*]." *France-Observateur*, 316 (May 31, 1956), 5,200 characters.
film analyzed: *Quand le clairon sonnera/The Last Command*, Lloyd, Frank, 1955.

"*Quand le clairon sonnera* [*The Last Command*]: Résistance au Texas!" *Le Parisien libéré*, 3643 (May 28, 1956), 2,200 characters.

film analyzed: *Quand le clairon sonnera/The Last Command*, Lloyd, Frank, 1955.

"*Quand le jour viendra* [*Watch on the Rhine*]." *Le Parisien libéré*, 227 (May 9, 1945), 400 characters.
film analyzed: *Quand le jour viendra/Watch on the Rhine*, Shumlin, Herman, 1943.

"*Quand les tambours s'arrêteront* [*Apache Drums*]: Un western intéressant." *Le Parisien libéré*, 2269 (December 31, 1951), 2,500 characters.
film analyzed: *Quand les tambours s'arrêteront/Apache Drums*, Fregonese, Hugo, 1951

"*Quatorze heures* [*Fourteen Hours*]: Le mythe est au coin de la rue." *France-Observateur*, 89 (January 24, 1952), 6,500 characters.
film analyzed: *Quatorze heures/Fourteen Hours*, Hathaway, Henry, 1951.
"*Quatorze heures* [*Fourteen Hours*]: Rendez-vous avec la mort." *Le Parisien libéré*, 2287 (January 21, 1952), 3,400 characters.
film analyzed: *Quatorze heures/Fourteen Hours*, Hathaway, Henry, 1951.

"*Le quatrième homme* [*Kansas City Confidential*]: Et le cinquième larron." *Le Parisien libéré*, 2712 (June 3, 1953), 1,600 characters.
film analyzed: *Quatrième homme (Le)/Kansas City Confidential*, Karlson, Phil, 1952.

"*Qu'elle était verte ma vallée* [*How Green Was My Valley*]." *Le Parisien libéré*, 612 (January 8, 1946), 1,400 characters.
film analyzed: *Qu'elle était verte ma vallée/How Green Was My Valley*, Ford, John, 1941.

"*Quo Vadis*: Où vas-tu cinéma?" *Le Parisien libéré*, 2819 (October 7, 1953), 3,100 characters.
film analyzed: *Quo Vadis*, LeRoy, Mervyn, 1951.

"*Quo Vadis* et le père Ubu." *France-Observateur*, 178 (October 8, 1953), 7,200 characters.
film analyzed: *Quo Vadis*, LeRoy, Mervyn, 1951.

"*Racket* [*The Racket*]: Trop de police pour être honnête." *Le Parisien libéré*, 2414 (June 18, 1952), 2,100 characters.
film analyzed: *Racket/The Racket*, Cromwell, John, 1951.

"*Les Raisins de la colère* [*The Grapes of Wrath*]." *Le Parisien libéré*, 1029 (January 7, 1948), 1,600 characters.
film analyzed: *Raisins de la colère (Les)/The Grapes of Wrath*, Ford, John, 1940.

"*Les Raisins de la colère* [*The Grapes of Wrath*]." *L'Esprit*, 143 (February 1948), pp. 298-300/3,400 characters.
film analyzed: *Raisins de la colère (Les)/The Grapes of Wrath*, Ford, John, 1940.
"*La Rançon* [*Ransom!*]: Un 'suspense' cornélien." *Le Parisien libéré*, 3846 (January 22, 1957), 1,600 characters.
film analyzed: *Rançon (La)/Ransom!*, Segal, Alex, 1956.

"*La Rapace* [*Decoy*]." *Le Parisien libéré*, 1114 (April 14, 1948), 1,100 characters.
film analyzed: *Rapace (La)/Decoy*, Bernhard, Jack, 1956.

"*Les rats du désert* [*The Desert Rats*]: La guerre sans dentelles." *Le Parisien libéré*, 3131 (October 6, 1954), 1,500 characters.
film analyzed: *Rats du désert (Les)/The Desert Rats*, Wise, Robert, 1953.

"*Les rats du désert* [*The Desert Rats*]: Des rats et des hommes." *Radio-Cinéma-Télévision*, 248 (October 17, 1954), 1,400 characters.
film analyzed: *Rats du désert (Les)/The Desert Rats*, Wise, Robert, 1953.

"Réalité et réalisme dans les films américains [*Derrière le miroir* (*Bigger than Life*) and *Blanches colombes et vilains messieurs* (*Guys and Dolls*)]." *L'Éducation nationale*, 11 (March 14, 1957), 5,000 characters.
films analyzed: *Derrière le miroir/Bigger than Life*, Ray, Nicholas, 1956; *Blanches colombes et vilains messieurs/Guys and Dolls*, Mankiewicz, Joseph L., 1955.

"*Rebecca* et *Jeux dangereux* [*To Be or Not to Be*]." *Le Parisien libéré*, 838 (May 28, 1947), 1,800 characters.
films analyzed: *Rebecca*, Hitchcock, Alfred, 1940; *Jeux dangereux/To Be or Not to Be*, Lubitsch, Ernst, 1942.

"*Les rebelles du Missouri* [*The Great Missouri Raid*]." *Radio-Cinéma-Télévision*, 92 (October 21, 1951), 1,100 characters.
film analyzed: *Rebelles du Missouri (Les)/The Great Missouri Raid*, Douglas, Gordon, 1951.

"*Les rebelles du Missouri* [*The Great Missouri Raid*]: Technicolor et bibliothèque rose." *Le Parisien libéré*, 2201 (October 11, 1951), 1,400 characters.
film analyzed: *Rebelles du Missouri (Les)/The Great Missouri Raid*, Douglas, Gordon, 1951.

"Rectification à propos d'Hemingway et le cinéma." *Radio-Cinéma-Télévision*, 256 (December 12, 1954), 500 characters.
films cited: *Neiges du Kilimandjaro (Les)/The Snows of Kilimandjaro*, King, Henry, 1952; *Adieu aux armes (L')*, a.k.a. *L'adieu au drapeau/A Farewell to Arms*, Borzage, Frank, 1932; *Port de l'angoisse (Le)/To Have and Have Not*, Hawks, Howard, 1944; *Affaire Macomber (L')/The Macomber Affair*, Korda, Zoltan, 1947; *Belle de Paris (La)/Under My Skin*, Negulesco, Jean, 1950; *Trafic en haute mer/The Breaking Point*, Curtiz, Michael, 1950.

"Reflets de la vie américaine [*L'homme au complet gris* (*The Man in the Gray Flannel Suit*), *Attaque* (*Attack!*), and *Picnic*]." *L'Éducation nationale*, 28 (October 25, 1956), 5,400 characters.
films analyzed: *Homme au complet gris (L')/The Man in the Gray Flannel Suit*, Johnson, Nunnally, 1956; *Attaque/Attack!*, Aldrich, Robert, 1956; *Picnic*, Logan, Joshua, 1955.

"Réflexions parallèles sur les cinémas de France et d'Amérique." *Motorama* (April 1958), 11,000 characters.
film cited: *Monsieur Smith au Sénat/Mr. Smith Goes to Washington*, Capra, Frank, 1939.

"*Règlement de comptes* [*The Big Heat*]: Le compte y est." *Le Parisien libéré*, 2880 (December 17, 1953), 2,000 characters.
film analyzed: *Règlement de comptes/The Big Heat*, Lang, Fritz, 1953.

"*La Reine africaine* [*The African Queen*]: Une prodigieuse aventure." *Le Parisien libéré*, 2347 (March 31, 1952), 4,000 characters.
film analyzed: *Reine africaine (La)/The African Queen*, Huston, John, 1951.

"*La Reine africaine* [*The African Queen*]: Une singulière aventure, admirablement racontée." *Radio-Cinéma-Télévision*, 116 (April 6, 1952), 6,400 characters.
film analyzed: *Reine africaine (La)/The African Queen*, Huston, John, 1951.

"*La reine Christine* [*Queen Christina*]." *France-Observateur*, 249 (February 17, 1955), 6,600 characters.
film analyzed: *Reine Christine (La)/Queen Christina*, Mamoulian, Rouben, 1953.

"Remade in U.S.A. [*M le Maudit* (*M*)]." *Cahiers du cinéma*, 2, n. (April 1952), pp. 54-59/17,500 characters.
film analyzed: *M le maudit/M*, Losey, Joseph, 1951.

"*Rendez-moi ma femme!* [*As Young as You Feel*]: Une agréable comédie." *Le Parisien libéré*, 2361 (April 16, 1952), 2,100 characters.
film analyzed: *Rendez-moi ma femme!/As Young as You Feel*, Jones, Harmon, 1951.

"*Rendez-moi ma femme!* [*As Young as You Feel*]: N'enterrons pas Capra." *Radio-Cinéma-Télévision*, 119 (April 27, 1952), 2,200 characters.
film analyzed: *Rendez-moi ma femme!/As Young as You Feel*, Jones, Harmon, 1951.

"Résistance du chef-d'oeuvre [*Les Feux de la rampe* (*Limelight*)]." *L'Esprit*, 21, n. 199 (February 1953), pp. 246-248/4,200 characters.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"*Le Retour* [*Homecoming*]: Un grand sujet ..." *Le Parisien libéré*, 1508 (July 20, 1949), 1,000 characters.
film analyzed: *Retour (Le)/Homecoming*, LeRoy, Mervyn, 1948.

"*Le Retour de Bulldog Drummond* [*Calling Bulldog Drummond*]: Retour à une tradition." *Le Parisien libéré*, 2538 (November 11, 1952), 1,900 characters.
film analyzed: *Retour de Bulldog Drummond (Le)/Calling Bulldog Drummond*, Saville, Victor, 1951.

"*Le Retour de Frank James* [*The Return of Frank James*]." *Le Parisien libéré*, 1096 (March 24, 1948), 1,200 characters.
film analyzed: *Retour de Frank James (Le)/The Return Of Frank James*, Lang, Fritz, 1940.

"Retours en arrière: *Limelight* [*Les Feux de la rampe*]." *France-Observateur*, 131 (November 13, 1952), 5,300 characters.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"Révélation du Festival de Biarritz: Robert Montgomery sera-t-il un nouvel Orson Welles? [*Et tournent les chevaux de bois* (*Ride the Pink Horse*)]." *Le Parisien libéré*, 1520 (August 3, 1949), 1,800 characters.
film analyzed: *Et tournent les chevaux de bois/Ride the Pink Horse*, Montgomery, Robert, 1947.

"*Je reviens de l'enfer* [*Towards the Unknown*]: Montée au ciel!" *Le Parisien libéré*, 3972 (June 19, 1957), 2,200 characters.
film analyzed: *Je reviens de l'enfer/Towards the Unknown*, LeRoy, Mervyn, 1956.

"*Reviens petite Sheba* [*Come Back, Little Sheba*]: Une vie de chien." *Le Parisien libéré*, 2688 (May 6, 1953), 3,500 characters.
film analyzed: *Reviens petite Sheba/Come Back, Little Sheba*, Mann, Daniel, 1952.

"Revoir *Limelight* [*Les Feux de la rampe*]." *France-Observateur*, 130 (November 6, 1952), 3,300 characters.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"Révolte au crépuscule: Ce *Crépuscule* [*Sundown*] serait il celui de Hollywood?" *L'Écran français*, 127-128 (December 9, 1947), 400 characters.
film analyzed: *Crépuscule/Sundown*, Hathaway, Henry, 1941.

"*La révolte des dieux rouges* [*Rocky Mountain*]: L'ouest terne." *Le Parisien libéré*, 2223 (November 6, 1951), 1,500 characters.
film analyzed: *Révolte des dieux rouges (La)/Rocky Mountain*, Keighley, William, 1951.

"*La Révolte* [*San Quentin*]." *Le Parisien libéré*, 1293 (November 10, 1948), 850 characters.
film analyzed: *Révolte (La)/San Quentin*, Bacon, Lloyd, 1937.

"*Rio Grande*: Chevauchées sans fantastique." *Le Parisien libéré*, 2158 (August 22, 1951), 2,800 characters.
film analyzed: *Rio Grande*, Ford, John, 1950.

"*Rivière Rouge* [*Red River*]: Un super-western." *Le Parisien libéré*, 1529 (August 13, 1949), 4,000 characters.
film analyzed: *Rivière Rouge/Red River*, Hawks, Howard, 1948.

"*Le rôdeur* [*The Prowler*]." *France-Observateur*, 90 (January 31, 1952), 1,000 characters.
film analyzed: *Rôdeur (Le)/The Prowler*, Losey, Joseph, 1951.

"*Le rôdeur* [*The Prowler*]: De père trop connu." *Le Parisien libéré*, 2284 (January 17, 1952), 2,000 characters.
film analyzed: *Rôdeur (Le)/The Prowler*, Losey, Joseph, 1951.

"*Un roi à New-York* [*A King in New York*]." *France-Observateur*, 390 (October 31, 1957), p. 22/2,500 characters. Reprinted in *Charlie Chaplin*. Paris: Éditions du Cerf, 1973.
film analyzed: *Roi à New-York (Un)/A King in New York*, Chaplin, Charles, 1957.
"*Un roi à New-York* [*A King in New York*]." *L'Éducation nationale*, 30 (November 7, 1957), 4,500 characters.
film analyzed: *Roi à New-York (Un)/A King in New York*, Chaplin, Charles, 1957.

"*Un roi à New-York* [*A King in New York*]: Scénario faible style sublime." *Radio-Cinéma-Télévision*, 408 (November 10, 1957), 1,100 characters.
film analyzed: *Roi à New-York (Un)/A King in New York*, Chaplin, Charles, 1957.

"*Les rois de la couture* [*Lovely to Look At*]: Des américains à Paris." *Le Parisien libéré*, 2761 (July 30, 1953), 1,200 characters.

film analyzed: *Rois de la couture (Les)/Lovely to Look At*, LeRoy, Mervyn, 1952.

"Un rôle en or pour Doris Day: *Pique-nique en pyjama* [*The Pajama Game*]." *Le Parisien libéré*, 4265 (May 29, 1958), 1,000 characters.
film analyzed: *Pique-nique en pyjama/The Pajama Game*, Donen, Stanley, 1957.

"*Le roman de Mildred Pierce* [*Mildred Pierce*]." *Le Parisien libéré*, 771 (February 7, 1947), 1,400 characters.
film analyzed: *Roman de Mildred Pierce (Le)/Mildred Pierce*, Curtiz, Michael, 1945.

"*Romance inachevée* [*The Glenn Miller Story*]: Une musique, une époque." *Le Parisien libéré*, 3142 (October 19, 1954), 2,600 characters.
film analyzed: *Romance inachevée/The Glenn Miller Story*, Mann, Anthony, 1954.

"*La Ronde de l'aube* [*Tarnished Angels*]: Faulkner à l'écran." *Le Parisien libéré*, 4340 (August 26, 1958), 1,000 characters.
film analyzed: *Ronde de l'aube (La)/Tarnished Angels*, Sirk, Douglas, 1958.

"*La Rose du crime* [*Moss Rose*]." *Le Parisien libéré*, 1364 (February 2, 1949), 400 characters.
film analyzed: *Rose du crime (La)/Moss Rose*, Ratoff, Gregory, 1947.

"*La Route au tabac* [*Tobacco Road*]." *Le Parisien libéré*, 1412 (March 30, 1949), 850 characters.
film analyzed: *Route au tabac (La)/Tobacco Road*, Ford, John, 1941.

"*Rue de la gaité* [*Wabash Avenue*]: Fréquentable." *Le Parisien libéré*, 2339 (March 21, 1952), 1,400 characters.
film analyzed: *Rue de la gaité/Wabash Avenue*, Koster, Henry, 1950.

"*La Ruée vers l'or* [*The Gold Rush*]." *Le Parisien libéré*, 103 (December 16, 1944), 800 characters.
film analyzed: *Ruée vers l'or (La)/The Gold Rush*, Chaplin, Charles, 1942 (1925).

"*La Ruée vers l'or* [*The Gold Rush*]." *France-Observateur*, 321 (July 5, 1956), p. 18/8,700 characters.
film analyzed: *Ruée vers l'or (La)/The Gold Rush*, Chaplin, Charles, 1942 (1925).

Rythme éthique ou la preuve par le neuf [*Rythmetic*]." *Cahiers du cinéma*, XI, n. 62 (August 1956), p. 32/3,700 characters.
film analyzed: *Rythmetic*, McLaren, Norman, 1956.

"*Sabotage à Berlin* [*Desperate Journey*]: Robin des bois contre Gestapo." *Le Parisien libéré*, 1626 (December 6, 1949), 1,000 characters.
film analyzed: *Sabotage à Berlin/Desperate Journey*, Walsh, Raoul, 1942.

"*Le sabre et la flèche* [*The Last of the Comanches*]: Du bon et du mauvais (indien)!" *Le Parisien libéré*, 2913 (January 23, 1954), 2,800 characters.
film analyzed: *Sabre et la flèche (Le)/The Last of the Comanches*, De Toth, André, 1953.

"*Les sacrifiés* [*They Were Expendable*]." *Le Parisien libéré*, 1436 (April 27, 1949), 850 characters.
film analyzed: *Sacrifiés (Les)/They Were Expendable*, Ford, John, 1945.

"*Les sacrifiés* [*They Were Expendable*]: Des 'vedettes' (qui ne sont pas de Hollywood) dans un John Ford qui vient un peu tard." *L'Écran français*, 200 (April 26, 1949), 500 characters.
film analyzed: *Sacrifiés (Les)/They Were Expendable*, Ford, John, 1948.

"*Sahara*: Une technique excellente, de bons acteurs, un film de guerre naïf." *L'Écran français*, 51 (June 19, 1946), 2,500 characters.
film analyzed: *Sahara*, Kordan, Zoltan, 1946.

"*Saludos Amigos*: Walt Disney à la recherche de voies nouvelles." *L'Écran français*, 86 (February 18, 1947), 800 characters.
film analyzed: *Saludos Amigos*, Jackson, Wilfred, Kinney, Jack, Luske, Hamilton, and Roberts, Bill, 1942.

"*Sang et or* [*Body and Soul*]." *Le Parisien libéré*, 1316 (December 8, 1948), 900 characters.
film analyzed: *Sang et or/Body and Soul*, Rossen, Robert, 1947.

"*Santiago*: Jeanne d'Arc et les deux larrons!" *Le Parisien libéré*, 3835 (January 9, 1957), 1,200 characters.
film analyzed: *Santiago*, Douglas, Gordon, 1956.

"*La Sarabande des pantins* [*(O'Henry's) Full House*]: Marionnettes pour tous les gouts." *Le Parisien libéré*, 2718 (June 10, 1953), 3,400 characters.
film analyzed: *Sarabande des pantins (La)/(O'Henry's) Full House*, Koster, Henry, Hathaway, Henry, Negulesco, Jean, King, Henry, and Hawks, Howard, 1952.

"*Sayonara*." *Le Parisien libéré*, 4215 (March 31, 1958), 3,200 characters.
film analyzed: *Sayonara*, Logan, Joshua, 1957.

"*Sayonara*: *Madame Butterfly*, 1957." *Radio-Cinéma-Télévision*, 430 (April 13, 1958), 3,100 characters.
film analyzed: *Sayonara*, Logan, Joshua, 1957.

"*Scandale à la cour* [*A Royal Scandal*]." *Le Parisien libéré*, 892 (July 30, 1947), 1,800 characters.
film analyzed: *Scandale à la cour/A Royal Scandal*, Preminger, Otto, 1945.

"*La Scandaleuse de Berlin* [*A Foreign Affair*]." *Le Parisien libéré*, 1436 (April 27, 1949), 850 characters.
film analyzed: *Scandaleuse de Berlin (La)/A Foreign Affair*, Wilder, Billy, 1948.

"*Scarface* et le film de gangster." *L'Esprit*, 14, n. 122 (May 1946), pp. 841-844, 7,300 characters.
film analyzed: *Scarface: The Shame of a Nation*, Hawks, Howard, 1932.

"La Science-Fiction au cinéma doit faire appel au 'Fantastique Mental'." *Radio-Cinéma-Télévision*, 284 (June 26, 1955), pp. 36-37/4,300 characters.
films cited: *Jour où la terre s'arrêtera (Le)/The Day the Earth Stood Still*, Wise, Robert, 1951; *It Came from Outer Space/Inconnus d'un autre monde*, Arnold, Jack, 1953; *Monde perdu (Le)/The Lost World*, Allen, Irwin, 1960; *Homme invisible (L')/The Invisible Man*, Whale, James, 1933; *Chose d'un autre monde (La)/The Thing from Another World*, Nyby, Christian, 1951; *Docteur Jekyll et Monsieur Hyde/Dr. Jekyll and Mr. Hyde*, Robertson, John S., 1920; *Docteur Jekyll et Monsieur Hyde/Dr. Jekyll and Mr. Hyde*, Mamoulian, Rouben, 1931; *Docteur Jekyll et Monsieur Hyde/Dr. Jekyll and Mr. Hyde*, Fleming, Victor, 1941.

"*Le secret des eaux mortes* [*Lure of the Swamp*]." *Le Parisien libéré*, 4094 (November 9, 1957), 1,800 characters.
film analyzed: *Secret des eaux mortes (Le)/Lure of the Swamp*, Cornfield, Hubert, 1957.

"*Secrets de femmes* [*Three Secrets*]: Trois mères pour un enfant." *Le Parisien libéré*, 2133 (July 23, 1951), 1,700 characters.
film analyzed: *Secrets de femmes/Three Secrets*, Wise, Robert, 1950.

"Les secrets d'Orson Welles: Interview exclusive [*Macbeth* and *Citizen Kane*]." *L'Écran français*, 169 (September 21, 1948), 6,600 characters.
film analyzed: *Macbeth*, Welles, Orson, 1948; *Citizen Kane*, Welles, Orson, 1941.

"*Les Secrets de Walt Disney* [*The Reluctant Dragon*] et *Folie douce* [*Love Crazy*]." *Le Parisien libéré*, 884 (July 20, 1947), 2,800 characters.

film analyzed: *Secrets de Walt Disney (Les)/The Reluctant Dragon*, Werker, Alfred L., and Luske, Hamilton, 1941; *Folie douce/Love Crazy*, Conway, Jack, 1941.

"Une semaine vouée au western [*La Dernière chasse* (*The Last Hunt*) and *Sept hommes à abattre* (*Seven Men from Now*)]." *France-Observateur*, 375 (July 18, 1957), 10,800 characters.
films analyzed: *Dernière chasse (La)/The Last Hunt*, Brooks, Richard, 1956; *Sept hommes à abattre/Seven Men from Now*, Boetticher, Budd, 1957.

"*Les Sentiers de la gloire* [*Paths of Glory*]." *L'Esprit*, 266 (October 1958), 11,500 characters.
film analyzed: *Sentiers de la gloire (Les)/Paths of Glory*, Kubrick, Stanley, 1957.

"*Sept ans de réflexion* [*The Seven Year Itch*]: Attention à Marilyn." *Le Parisien libéré*, 3573 (March 6, 1956), 2,200 characters.
film analyzed: *Sept ans de réflexion/The Seven Year Itch*, Wilder, Billy, 1955.

"*Les sept femmes de Barberousse* [*Seven Brides for Seven Brothers*]: L'amour danse!" *Le Parisien libéré*, 3368 (July 11, 1955), 2,200 characters.
film analyzed: *Sept femmes de Barberousse (Les)/Seven Brides for Seven Brothers*, Donen, Stanley, 1954.

"*Sept hommes à abattre* [*Seven Men from Now*]: Bon vent d'ouest!" *Le Parisien libéré*, 3996 (July 17, 1957), 2,900 characters.
film analyzed: *Sept hommes à abattre/Seven Men from Now*, Boetticher, Budd, 1957.

"*Sept hommes à abattre* [*Seven Men from Now*]: Du beau, du bon, du vrai western." *Radio-Cinéma-Télévision*, 393 (July 28, 1957), 2,500 characters.

film analyzed: *Sept hommes à abattre/Seven Men from Now*, Boetticher, Budd, 1957.

"*La Septième croix* [*The Seventh Cross*]." *Le Parisien libéré*, 1203 (July 28, 1948), 600 characters.
film analyzed: *Septième croix (La)/The Seventh Cross*, Zinnemann, Fred, 1944.

"*Sergeant York*." *Le Parisien libéré*, 206 (April 14, 1945), 500 characters.
film analyzed: *Sergeant York*, Hawks, Howard, 1941.

"*Ses trois amoureux* [*Tom, Dick, and Harry*]." *Le Parisien libéré*, 151 (February 9, 1945), 500 characters.
film analyzed: *Ses trois amoureux/Tom, Dick, and Harry*, Kanin, Garson, 1941.

"*The Set-Up* [*Nous avons gagné ce soir*] a réveillé à coups de poing le festival ou régné la corvée du smoking." *Le Parisien libéré*, 1559 (September 17, 1949), 2,000 characters.
film analyzed: *Nous avons gagné ce soir/The Set-Up*, Wise, Robert, 1949.

"*Shane* [*L'homme des vallées perdues*], de George Stevens." *France-Observateur*, 180 (October 22, 1953), 3,100 characters.
film analyzed: *Homme des vallées perdues (L')/Shane*, Stevens, George, 1953.

"*Le shérif* [*The Proud Ones*]: L'étoile ne meurt jamais!" *Le Parisien libéré*, 3979 (June 27, 1957), 2,200 characters.
film analyzed: *Shérif (Le)/The Proud Ones*, Webb, Robert D., 1956.

"Si Charlot ne meure ... [*Les Feux de la rampe* (*Limelight*)]." *Cahiers du cinéma*, n. 17 (November 1952), pp. 2-5/8,800 characters. Reprinted in *Charlie Chaplin*. Paris: Éditions du Cerf, 1973.
film analyzed: *Feux de la rampe (Les)/Limelight*, Chaplin, Charles, 1952.

"*Le signe de Zorro* [*The Mark of Zorro*]." *Le Parisien libéré*, 718 (December 1, 1946), 800 characters.
film analyzed: *Signe de Zorro (Le)/The Mark of Zorro*, Mamoulian, Rouben, 1940.

"*Le signe du bélier* [*The Sign of the Ram*]." *Le Parisien libéré*, 1442 (May 4, 1949), 850 characters.
film analyzed: *Signe du bélier (Le)/The Sign of the Ram*, Sturges, John, 1948.

"*Le signe du païen* [*Sign of the Pagan*]." *Le Parisien libéré*, 3294 (April 14, 1955), 1,000 characters.
film analyzed: *Signe du païen (Le)/Sign of the Pagan*, Sirk, Douglas, 1954.

"*Singapour* [*Singapore*]." *Le Parisien libéré*, 1094 (March 21, 1948), 1,500 characters.
film analyzed: *Singapour/Singapore*, Brahm, John, 1947.

"*Six Destins* [*Tales of Manhattan*]." *Le Parisien libéré*, 50 (October 15, 1944), 1,600 characters.
film analyzed: *Six Destins/Tales of Manhattan*, Duvivier, Julien, 1942.

"*La Soif du mal* [*Touch of Evil*]: Un chef-d'oeuvre maudit?" *Le Parisien libéré*, 4271 (June 5, 1958), 3,000 characters.
film analyzed: *Soif du mal (La)/Touch of Evil*, Welles, Orson, 1958.

"*La Soif du mal* [*Touch of Evil*]: Noir et sadique ... mais à double sens." *Radio-Cinéma-Télévision*, 439 (June 15, 1958), 4,800 characters
film analyzed: *Soif du mal (La)/Touch of Evil*, Welles, Orson, 1958.

"*La Soif du mal* [*Touch of Evil*], ou Welles et les ambiguïtés." *France-Observateur*, 421 (June 4, 1958), 10,900 characters.
film analyzed: *Soif du mal (La)/Touch of Evil*, Welles, Orson, 1958.

"*Soirs de Miami* [*Moon over Miami*]." *Le Parisien libéré*, 1116 (April 16, 1948), 1,100 characters.
film analyzed: *Soirs de Miami/Moon over Miami*, Lang, Walter, 1941.

"*Le soleil brille pour tout le monde* [*The Sun Shines Bright*] ... Et à la gloire du drapeau étoilé." *Le Parisien libéré*, 2701 (May 21, 1953), 2,600 characters.
film analyzed: *Soleil brille pour tout le monde (Le)/The Sun Shines Bright*, Ford, John, 1953.

"*Soupçons* [*Suspicion*]: La tragédie du doute escamotée." *L'Écran français*, 70 (October 29, 1946), 2,400 characters. Reprinted in *Le Cinéma de la cruauté*. Paris: Flammarion, 1975.
film analyzed: *Soupçons/Suspicion*, Hitchcock, Alfred, 1946.

"Les sources, Landru-Verdoux-Charlot [*Monsieur Verdoux*]." *D.O.C. Éducation populaire*, 6 (January 1948), 90,200 characters. Partially reprinted in *Qu'est-ce que le cinéma?*, volume I: "Ontologie et langage" (Éditions du Cerf, 1958), pp. 97-107, under the title "Introduction à une symbolique de Charlot"; wholly reprinted in *Charlie Chaplin*. Paris: Éditions du Cerf, 1973.
film analyzed: *Monsieur Verdoux*, Chaplin, Charles, 1947.

"*Sous le plus grand chapiteau du monde* [*The Greatest Show on Earth*]: Abondance de biens!" *Le Parisien libéré*, 2661 (April 3, 1953), 3,000 characters.
film analyzed: *Sous le plus grand chapiteau du monde/The Greatest Show on Earth*, DeMille, Cecil B., 1952.

"Le souvenir d'une petite chienne nommée Sheba [*Reviens petite Sheba* (*Come Back, Little Sheba*)] a réveillé le festival." *Le Parisien libéré*, 2683 (April 29, 1953), 4,200 characters.
film analyzed: *Reviens petite Sheba/Come Back, Little Sheba*, Mann, Daniel, 1952.

"Soyez bons avec vos voisins: *L'Homme de la rue* [*Meet John Doe*]." *Le Parisien libéré*, 880
(July 16, 1947), 1,600 characters.
film analyzed: *Homme de la rue (L')/Meet John Doe*, Capra, Frank, 1941.

"*La Splendeur des Amberson* [*The Magnificent Ambersons*]: Un drame de l'orgueil; toujours Orson Welles." *L'Écran français*, 73 (November 19, 1946), 4,500 characters.
film analyzed: *Splendeur des Amberson (La)/The Magnificent Ambersons*, Welles, Orson, 1946.

"*Stalag 17*." *France-Observateur*, 187 (December 10, 1953), 5,300 characters.
film analyzed: *Stalag 17*, Wilder, Billy, 1953.

"*Stalag 17*: Document vrai sur le mode comique." *Le Parisien libéré*, 2869 (December 4, 1953), 2,900 characters.
film analyzed: *Stalag 17*, Wilder, Billy, 1953.

"*Strategic Air Command*: Cinéma en piqué." *Le Parisien libéré*, 3447 (October 11, 1955), 3,000 characters.
film analyzed: *Strategic Air Command*, Mann, Anthony, 1955.

"Superman et vamp ... voici: *Samson et Dalila* [*Samson and Delilah*]." *Le Parisien libéré*, 2202 (October 12, 1951), 3,200 characters.
film analyzed: *Samson et Dalila/Samson and Delilah*, DeMille, Cecil B., 1949.

"Sur le champ d'azur USA, 1938-48." *Festival International de Cannes 1949* (January 1948), 10,000 characters.
films cited: *Citizen Kane*, Welles, Orson, 1941; *Dame de Shangaï (La)/The Lady from Shanghai*, Welles, Orson, 1948; *Pour qui sonne le glas/For Whom the Bell Tolls*, Wood, Sam, 1943; *Voyages de Sullivan (Les)/Sullivan's Travels*, Sturges, John, 1941; *Hellzapoppin'*, Potter, Hank C., 1941; *Banni (Le)/The Outlaw*, Hughes, Howard, and Hawks,

Howard, 1943; *Monsieur Verdoux*, Chaplin, Charles, 1947; *Ombre d'un doute (L')/Shadow of a Doubt*, Hitchcock, Alfred, 1943; *Assurance sur la mort/Double Indemnity*, Wilder, Billy, 1944; *Facteur sonne toujours deux fois (Le)/The Postman Always Rings Twice*, Garnett, Tay, 1946; *Gilda*, Vidor, Charles, 1946.

"*Sur la riviera* [*On the Riviera*]: Danny Kaye contre Danny Kaye." *Le Parisien libéré*, 2298 (February 2, 1952), 2,200 characters.
film analyzed: *Sur la riviera/On the Riviera*, Kaye, Danny, 1951.

"Sur les écrans de Paris Bob Hope et Fernandel: *À Paris tous les deux* [*Paris Holiday*]." *Le Parisien libéré*, 4248 (May 9, 1958), 900 characters.
film analyzed: *À Paris tous les deux/Paris Holiday*, Oswald, Gerd, 1957.

"*Sur les quais* [*On the Waterfront*]." *France-Observateur*, 245 (January 20, 1955), 3,800 characters.
film analyzed: *Sur les quais/On the Waterfront*, Kazan, Elia, 1954.

"*Sur les quais* [*On the Waterfront*]: Avec le plus grand acteur du monde!" *Le Parisien libéré*, 3220 (January 18, 1955), 2,000 characters.
film analyzed: *Sur les quais/On the Waterfront*, Kazan, Elia, 1954.

"Un sur-western: *Le train sifflera trois fois* [*High Noon*]." *France-Observateur*, 126 (October 9, 1952), pp. 21-22/8,800 characters.
film analyzed: *Train sifflera trois fois (Le)/High Noon*, Zinnemann, Fred, 1952.

"*Symphonie en 6,35* [*Behave Yourself!*]: Un 'policier' qui a du chien." *Le Parisien libéré*, 2417 (June 21, 1952), 2,100 characters.
film analyzed: *Symphonie en 6,35/Behave Yourself!*, Beck, George, 1951.

"*Symphonie loufoque* [*Crazy House*]." *Le Parisien libéré*, 1143 (May 19, 1948), 1,000 characters.
film analyzed: *Symphonie loufoque/Crazy House*, Cline, Edward F., 1943.

"*Tarzan et la femme léopard* [*Tarzan and the Leopard Woman*]." *Le Parisien libéré*, 1430 (April 20, 1949), 900 characters.
film analyzed: *Tarzan et la femme léopard/Tarzan and the Leopard Woman*, Neumann, Kurt, 1946.

"*Taxi, S.V.P.!* [*The Yellow Cab Man*]: En voiture!" *Radio-Cinéma-Télévision*, 83 (August 19, 1951), 1,700 characters.
film analyzed: *Taxi S.V.P.!/The Yellow Cab Man*, Donohue, Jack, 1950.

"*Taxi, S.V.P.!* [*The Yellow Cab Man*]: On marche ..." *Le Parisien libéré*, 2145 (August 6, 1951), 1,700 characters.
film analyzed: *Taxi S.V.P.!/The Yellow Cab Man*, Donohue, Jack, 1950.

"Le Technicolor fait la chasse au rouge [*Le monde lui appartient* (*The World in His Arms*)]." *France-Observateur*, 144 (February 12, 1953), 4,600 characters.
film analyzed: *Monde lui appartient (Le)/The World in His Arms*, Walsh, Raoul, 1952.

"La technique de *Citizen Kane*." *Les Temps modernes*, 2, n. 17 (February 1947), pp. 943-949/14,500 characters. Reprinted in *Orson Welles*. Paris: Éditions du Cerf, 1972.
film analyzed: *Citizen Kane*, Welles, Orson, 1941.

"Teleobiettivo per Richie Andrusco [*Le Petit fugitif* (*Little Fugitive*)]." *Cinema nuovo* (Italy), 2, n. 19 (September 15, 1953), 3,000 characters.
film analyzed: *Petit fugitif (Le)/Little Fugitive*, Ashley, Ray, Engel, Morris, and Orkin, Ruth, 1953.

"*Témoin à charge* [*Witness for the Prosecution*]." *Le Parisien libéré*, 4185 (February 24, 1958), 1,100 characters.
film analyzed: *Témoin à charge/Witness for the Prosecution*, Wilder, Billy, 1958.

"*Témoin à charge* [*Witness for the Prosecution*]." *France-Observateur*, 407 (February 27, 1958), 1,500 characters.
film analyzed: *Témoin à charge/Witness for the Prosecution*, Wilder, Billy, 1958.

"*Tempête sous la mer* [*Beneath the Twelve-Mile Reef*]: L'éponge qui tue!" *Le Parisien libéré*, 2982 (April 19, 1954), 1,600 characters.
film analyzed: *Tempête sous la mer/Beneath the Twelve-Mile Reef*, Webb, Robert D., 1953.

"*Le temps de la colère* [*Between Heaven and Hell*]." *Le Parisien libéré*, 3964 (June 10, 1957), 3,500 characters.
film analyzed: *Temps de la colère (Le)/Between Heaven And Hell*, Fleischer, Richard, 1957.

"*Les Temps modernes* [*Modern Times*]: À ne pas manquer." *Le Parisien libéré*, 3136 (October 12, 1954), 1,900 characters.
film analyzed: *Temps modernes (Les)/Modern Times*, Chaplin, Charles, 1936.

"Le temps rend justice aux *Temps modernes* [*Modern Times*]." *Arts*, 485 (October 13-19, 1954), pp. 1-3/2,500 characters. Reprinted in *Charlie Chaplin*. Paris: Éditions du Cerf, 1973.
film analyzed: *Temps modernes (Les)/Modern Times*, Chaplin, Charles, 1936.

"*Tendresse* [*I Remember Mama*]." *Le Parisien libéré*, 1406 (March 23, 1949), 850 characters.
film analyzed: *Tendresse/I Remember Mama*, Stevens, George, 1948.

"*La Terre des pharaons* [*Land of the Pharaohs*]: Pyramidal!" *Le Parisien libéré*, 3482 (November 21, 1955), 1,900 characters.
film analyzed: *Terre des pharaons (La)/Land of the Pharaohs*, Hawks, Howard, 1955.

"*Terre sans pardon* [*Three Violent People*]." *Le Parisien libéré*, 4220 (April 5, 1958), 800 characters.
film analyzed: *Terre sans pardon/Three Violent People*, Maté, Rudolph, 1956.

"Théâtre filmé: *Des souris et des hommes* [*Of Mice and Men*]." *Le Parisien libéré*, 741 (December 27, 1946), 1,000 characters.
film analyzed: *Des souris et des hommes/Of Mice and Men*, Milestone, Lewis, 1939.

"*Tout ou rien* [*Go for Broke!*]: En prendre et en laisser." *Radio-Cinéma-Télévision*, 114 (March 23, 1952), 3,000 characters.
film analyzed: *Tout ou rien/Go for Broke!*, Pirosh, Robert, 1951.

"*Toute à toi* [*Nice Girl?*]." *Le Parisien libéré*, 1035 (January 14, 1948), 300 characters.
film analyzed: *Toute à toi/Nice Girl?*, Seiter, William A., 1941

"*Trafic à Saigon* [*Saigon*]: Orient de Pacotille." *Le Parisien libéré*, 1628 (December 8, 1949), 1,000 characters.
film analyzed: *Trafic à Saigon/Saigon*, Fenton, Leslie, 1948.

"*Tragique rendez-vous* [*Whistle Stop*]." *Le Parisien libéré*, 1215 (August 11, 1948), 850 characters.
film analyzed: *Tragique rendez-vous/Whistle Stop*, Moguy, Léonide, 1946.

"*Tragique rendez-vous* [*Whistle Stop*]: Pauvre." *L'Écran français*, 164-165 (August 17, 1948), 1,200 characters.
film analyzed: *Tragique rendez-vous/Whistle Stop*, Moguy, Léonide, 1946.

"*Le train du dernier retour* [*The View from Pompey's Head*]: Retour de flamme!" *Le Parisien libéré*, 4004 (July 26, 1957), 2,800 characters.

film analyzed: *Train du dernier retour (Le)/The View from Pompey's Head*, Dunne, Philip, 1955.

"*Le train du dernier retour* [*The View from Pompey's Head*]: Voie de garage." *Radio-Cinéma-Télévisio*n, 395 (August 11, 1957), 2,600 characters.
film analyzed: *Train du dernier retour (Le)/The View from Pompey's Head*, Dunne, Philip, 1955.

"*Un Tramway nommé désir* [*A Streetcar Named Desire*]." *Le Parisien libéré*, 2353 (April 7, 1952), 3,000 characters.
film analyzed: *Tramway nommé désir (Un)/A Streetcar Named Desire*, Kazan, Elia, 1951.

"*Trente secondes sur Tokyo* [*Thirty Seconds over Tokyo*]." *Le Parisien libéré*, 412 (December 8, 1945), 700 characters.
film analyzed: *Trente secondes sur Tokyo/Thirty Seconds over Tokyo*, LeRoy, Mervyn, 1944.

"*Le Trésor de Pancho Villa* [*The Treasure of Pancho Villa*]: Comme on écrit l'Histoire!" *Le Parisien libéré*, 3689 (July 20, 1956), 1,400 characters.
film analyzed: *Trésor de Pancho Villa (Le)/The Treasure of Pancho Villa*, Sherman, George, 1955.

"*Le Trésor de Pancho Villa* [*The Treasure of Pancho Villa*]: Le vol ne paie pas." *Radio-Cinéma-Télévision*, 341 (July 29, 1956), 2,000 characters.
film analyzed: *Trésor de Pancho Villa (Le)/The Treasure of Pancho Villa*, Sherman, George, 1955.

"*Le Trésor de la Sierra Madre* [*The Treasure of the Sierra Madre*]." *Le Parisien libéré*, 1370 (February 9, 1949), 1,100 characters.
film analyzed: *Trésor de la Sierra Madre (Le)/The Treasure of the Sierra Madre*, Huston, John, 1948.

"*Le Trésor des Caraïbes* [*Carribean*]: De toutes les couleurs." *Le Parisien libéré*, 2906 (January 15, 1954), 1,600 characters.
film analyzed: *Trésor des Caraïbes (Le)/Carribean*, Ludwig, Edward, 1952.

"*Trois troupiers* [*Soldiers Three*]: Trois fantassins au Bengale." *Le Parisien libéré*, 2390 (May 21, 1952), 2,100 characters.
film analyzed: *Trois troupiers/Soldiers Three*, Garnett, Tay, 1951.

"*Troublez-moi ce soir* [*Don't Bother to Knock*]: Étrange soirée!" *Le Parisien libéré*, 2726 (June 19, 1953), 1,800 characters.
film analyzed: *Troublez-moi ce soir/Don't Bother to Knock*, Baker, Roy Ward, 1952.

"*Tu seras mon mari* [*Sun Valley Serenade*]." *Le Parisien libéré*, 85 (November 25, 1944), 900 characters.
film analyzed: *Tu seras mon mari/Sun Valley Serenade*, Humberstone, H. Bruce, 1941.

"*Le tueur à gages* [*This Gun for Hire*]." *Le Parisien libéré*, 762 (January 28, 1947), 900 characters.
film analyzed: *Tueur à gages (Le)/This Gun for Hire*, Tuttle, Frank, 1942.

"*Le tueur à gages* [*This Gun for Hire*]: L'assassin est trop sensible." *L'Écran français*, 82 (January 21, 1947), 3,000 characters.
film analyzed: *Tueur à gages (Le)/This Gun for Hire*, Tuttle, Frank, 1947.

"*Les Tueurs* [*The Killers*]." *Le Parisien libéré*, 826 (May 14, 1947), 900 characters.
film analyzed: *Tueurs (Les)/The Killers*, Siodmak, Robert, 1946.

"*La Vallée de la poudre* [*The Sheepman*]." *France-Observateur*, 434 (August 28, 1958), 4,000 characters, in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Quatrième Partie: Le Western" (Éditions du Cerf, 1961), pp. 164-166.

film analyzed: *Vallée de la poudre (La)/The Sheepman*, Marshall, George, 1958.

"*La Valse de l'Empereur* [*The Emperor Waltz*]: Un divertissement spirituel." *Le Parisien libéré*, 1644 (December 27, 1949), 2,500 characters.
film analyzed: *Valse de l'Empereur (La)/The Emperor Waltz*, Wilder, Billy, 1948.

"*La vengeance de Frank James* [*Gunfire*]: Un peu refroidie." *Radio-Cinéma-Télévision*, 164 (March 8, 1953), 600 characters.
film analyzed: *Vengeance de Frank James (La)/Gunfire*, Berke, William, 1950.

"*La vengeance de Scarface* [*Cry Vengeance*]: Sans rancune!" *Le Parisien libéré*, 3981 (June 29, 1957), 1,600 characters.
film analyzed: *Vengeance de Scarface (La)/Cry Vengeance*, Stevens, Mark, 1954.

"*La Vengeance des Borgia* [*Bride of Vengeance*]: Un plat qui ne laisse pas froid." *Le Parisien libéré*, 1594 (October 28, 1949), 850 characters.
film analyzed: *Vengeance des Borgia (La)/Bride of Vengeance*, Leisen, Mitchell, 1949.

"Venise 1957: Moralité [*Douze hommes en colère* (*Twelve Angry Men*)]." *Cahiers du cinéma*, 13, n. 75 (October 1957), pp. 35-44/7,500 characters.
film analyzed: *Douze hommes en colère/Twelve Angry Men*, Lumet, Sidney, 1957.
"*Vera Cruz*: Un bon western ... mexicain!" *Le Parisien libéré*, 3321 (May 16, 1955), 1,200 characters.
film analyzed: *Vera Cruz*, Aldrich, Robert, 1954.

"Le véritable crime de la rue Morgue [*Le fantôme de la rue Morgue* (*Phantom of the Rue Morgue*), *Le crime était presque parfait* (*Dial M for Murder*), et *Hondo, l'homme du désert* (*Hondo*)]: On a assassiné une

dimension." *Radio-Cinéma-Télévision*, 263 (January 30, 1955), 4,300 characters.
films analyzed: *Fantôme de la rue Morgue (Le)/Phantom in the Rue Morgue*, Del Ruth, Roy, 1954; *Crime était presque parfait (Le)/Dial M for Murder*, Hitchcock, Alfred, 1954; *Hondo, l'homme du désert/Hondo*, Farrow, John, 1953.

"*Les Vertes Années* [*The Green Years*]." *Le Parisien libéré*, 1084 (March 10, 1948), 1,000 characters.
film analyzed: *Vertes Années (Les)/The Green Years*, Saville, Victor, 1946.

"*La Veuve noire* [*Black Widow*]: L'araignée est trop fine mouche!" *Le Parisien libéré*, 3335 (June 2, 1955), 2,300 characters.
film analyzed: *Veuve noire (La)/Black Widow*, Johnson, Nunnally, 1954.

"*La Veuve noire* [*Black Widow*]: Un policier moyen." *Radio-Cinéma-Télévision*, 282 (June 12, 1955), 2,500 characters.
film analyzed: *Veuve noire (La)/Black Widow*, Johnson, Nunnally, 1954.

"*La Vie de Thomas Edison* [*Edison, the Man*]." *Le Parisien libéré*, 395 (November 19, 1945), 500 characters.
film analyzed: *Vie de Thomas Edison (La)/Edison, the Man*, Brown, Clarence, 1940.

"*La Vie est belle* [*It's a Wonderful Life*]." *Le Parisien libéré*, 1209 (August 4, 1948), 2,000 characters.
film analyzed: *Vie est belle (La)/It's a Wonderful Life*, Capra, Frank, 1946.

"*La Vie est belle* [*It's a Wonderful Life*]: Condamnation de Capra?" *L'Écran français*, 162-163 (August 3, 1948), 4,800 characters.
film analyzed: *Vie est belle (La)/It's a Wonderful Life*, Capra, Frank, 1946.

"Vie et mort de la surimpression I: À propos de *Ses trois amoureux* [*Le Défunt récalcitrant* (*Here Comes Mr. Jordan*); *Ses trois amoureux* (*Tom, Dick, and Harry*); *Une petite ville sans histoire* (*Our Town*)]." *L'Écran français*, 8 (August 22, 1945), 3,600 characters, in *Qu'est-ce que le cinéma?*, volume I: "Ontologie et langage" (Éditions du Cerf, 1958), pp. 27-30.
films analyzed: *Défunt récalcitrant (Le)/Here Comes Mr. Jordan*, Hall, Alexander 1941; *Ses trois amoureux/Tom, Dick, and Harry*, Kanin, Garson, 1941; *Petite ville sans histoire (Une)/Our Town*, Wood, Sam, 1940.

"Vie et mort de la surimpression II: Les fantômes de *Une petite ville sans histoire* [*Our Town*]." *L'Écran français*, 9 (August 29, 1945), 4,000 characters.
film analyzed: *Petite ville sans histoire (Une)/Our Town*, Wood, Sam, 1940.

"*La Vie passionnée de Vincent Van Gogh* [*Lust for Life*]." *L'Éducation nationale*, 6 (February 7, 1957), 6,000 characters.
film analyzed: *Vie passionnée de Vincent van Gogh (La)/Lust for Life*, Minnelli, Vincente, 1956.

"*La Vie passionnée de Vincent Van Gogh* [*Lust for Life*]: La peinture à l'huile." *Le Parisien libéré*, 3855 (February 1, 1957), 1,600 characters.
film analyzed: *Vie passionnée de Vincent van Gogh (La)/Lust for Life*, Minnelli, Vincente, 1956.

"*Viens avec moi* [*Come Live with Me*] ... Ne le suivez pas." *Le Parisien libéré*, 1622 (December 1, 1949), 1,000 characters.
film analyzed: *Viens avec moi/Come Live with Me*, Brown, Clarence, 1941.

"*Ville haute, ville basse* [*East Side, West Side*]: Une interprétation exceptionnelle." *Le Parisien libéré*, 2150 (August 11, 1951), 1,700 characters.

film analyzed: *Ville haute, ville basse/East Side, West Side*, LeRoy, Mervyn, 1949.

"*La Vipère* [*The Little Foxes*] et *Vivre libre* [*This Land Is Mine*]." *Le Parisien libéré*, 600 (July 19, 1946), 1,600 characters.
films analyzed: *Vipère (La)/The Little Foxes*, Wyler, William, 1941; *Vivre libre/This Land Is Mine*, Renoir, Jean, 1943.

"*Viva Zapata!*." *Radio-Cinéma-Télévision*, 160 (February 8, 1953), 4,600 characters.
film analyzed: *Viva Zapata!*, Kazan, Elia, 1952.

"*Viva Zapata!*: D'une beauté trop sévère!" *Le Parisien libéré*, 2603 (January 26, 1953), 2,800 characters.
film analyzed: *Viva Zapata!*, Kazan, Elia, 1952.

"*Vivre libre* [*This Land Is Mine*]: La résistance française à l'usage des Chinois." *L'Écran français*, 55 (July 17, 1946), 1,600 characters.
film analyzed: *Vivre libre/This Land Is Mine*, Renoir, Jean, 1943.

"*La Voleuse* [*A Stolen Life*]." *Le Parisien libéré*, 1298 (November 17, 1948), 1,200 characters.
film analyzed: *Voleuse (La)/A Stolen Life*, Bernhardt, Curtis, 1946.

"*Le voyage de la peur* [*The Hitch-Hiker*] et *L'Assassin sans visage* [*Follow Me Quietly*]: Deux films qui ne font pas le poids." *Le Parisien libéré*, 2831 (October 21, 1953), 1,500 characters.
films analyzed: *Voyage de la peur (Le)/The Hitch-Hiker*, Lupino, Ida, 1953; *Assassin sans visage (L')/Follow Me Quietly*, Fleischer, Richard, 1949.

"*Le voyage de la peur* [*The Hitch-Hiker*] et *L'Assassin sans visage* [*Follow Me Quietly*]: La quantité n'est pas la qualité." *Radio-Cinéma-Télévision*, 198 (November 1, 1953), 2,700 characters.

films analyzed: *Voyage de la peur (Le)/The Hitch-Hiker*, Lupino, Ida, 1953; *Assassin sans visage (L')/Follow Me Quietly*, Fleischer, Richard, 1949.

"*Les voyages de Sullivan* [*Sullivan's Travels*]." *Le Parisien libéré*, 1137 (May 12, 1948), 1,800 characters.
film analyzed: *Voyages de Sullivan (Les)/Sullivan's Travels*, Sturges, Preston, 1941.

"*Les voyages de Sullivan* [*Sullivan's Travels*]: Les aventures d'un scénariste qui s'est déguisé en clochard; une révolution dans la comédie Américaine." *L'Écran français*, 150 (May 11, 1948), 5,000 characters.
film analyzed: *Voyages de Sullivan (Les)/Sullivan's Travels*, Sturges, Preston, 1941.

"*La vraie gloire* [*The True Glory*]." *Le Parisien libéré*, 480 (March 3, 1946), 900 characters.
film analyzed: *Vraie gloire (La)/The True Glory*, Kanin, Garson, and Reed, Carol, 1945.

"Vu pour vous: *L'emprise du crime* [*The Strange Love of Martha Ivers*]." *Le Parisien libéré*, 1005 (December 10, 1947), 600 characters.
film analyzed: *Emprise du crime (L')/The Strange Love of Martha Ivers*, Milestone, Lewis, 1946.

"*Wabash Avenue* [*Rue de la gaité*], on y peut flâner." *Radio-Cinéma-Télévision*, 115 (March 30, 1952), 1,300 characters.
film analyzed: *Rue de la gaité/Wabash Avenue*, Koster, Henry, 1950.
"Un western: *La Ville abandonnée* [*Yellow Sky*]." *La Parisien libéré*, 1505 (July 16, 1949), 1,200 characters.
film analyzed: *Ville abandonnée (La)/Yellow Sky*, Wellman, William A., 1949.

"Un western exemplaire: *Sept hommes à abattre* [*Seven Men from Now*]." *Cahiers du cinéma*, n. 74 (August-September 1957), p.

45ff./9,000 characters, in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Quatrième Partie: Le Western" (Éditions du Cerf, 1961), pp. 157-163; in *Qu'est-ce que le cinéma?* (Cerf, 1975, rpt. 2000; single-volume version), pp. 241-247.
film analyzed: *Sept hommes à abattre/Seven Men from Now*, Boetticher, Budd, 1957.

"Le Western ou le cinéma américain par excellence." Preface to the book *Le Western: Ou le cinéma américain par excellence*, by Jean-Louis Rieupeyrout (7ème Art, Éditions du Cerf, 1953), 14,800 characters, in *Qu'est-ce que le cinéma?*, volume III, "Cinéma et sociologie; Quatrième Partie: Le Western" (Éditions du Cerf, 1961), pp. 135-145; in *Qu'est-ce que le cinéma?* (Cerf, 1975, rpt. 2000; single-volume version), pp. 217-227.
films cited: *Nuits de Chicago (Les)/Underworld*, Sternberg, Josef von, 1927; *Scarface: The Shame of a Nation*, Hawks, Howard, 1932; *Train sifflera trois fois (Le)/High Noon*, Zinnemann, Fred, 1952; *Ville abandonnée (La)/Yellow Sky*, Wellman, William A., 1949; *Désert de la peur (Le)*, a.k.a. *Une corde pour te pendre/Along the Great Divide*, Walsh, Raoul, 1951; *Chevauchée fantastique (La)/Stagecoach*, Ford, John, 1939; *Pèlerin (Le)/The Pilgrim*, Chaplin, Charles, 1923.

"Western pas mort!" *Radio-Cinéma-Télévision*, 308 (December 11, 1955), 6,000 characters.
film cited: *Chevauchée fantastique (La)/Stagecoach*, Ford, John, 1939.

"*Whisky, Vodka et jupon de fer* [*The Iron Petticoat*]." *Le Parisien libéré*, 4000 (July 22, 1957), 2,400 characters.
film analyzed: *Whisky, Vodka et jupon de fer/The Iron Petticoat*, Thomas, Ralph, 1956.

"William Wyler metteur en scène de *Les plus belles années de notre vie* [*The Best Years of Our Lives*] est arrivé au Festival de Bruxelles." *Le Parisien libéré*, 857 (June 19, 1947), 1,200 characters.
film analyzed: *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946.

"William Wyler ou le janséniste de la mise en scène [*Les plus belles années de notre vie* (*The Best Years of Our Lives*)]." Part I, in *Revue du cinéma*, 10 (February 1948), pp. 38-48/23,000 characters.
film analyzed: *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946.

"William Wyler ou le janséniste de la mise en scène [*Les plus belles années de notre vie* (*The Best Years of Our Lives*)]." Part II, in *Revue du cinéma*, 11 (March 1948), pp. 53-63/23,000 characters; Parts I and II together in *Qu'est-ce que le cinéma?*, volume I: "Ontologie et langage" (Éditions du Cerf, 1958), pp. 149-173.
film analyzed: *Plus belles années de notre vie (Les)/The Best Years of Our Lives*, Wyler, William, 1946.

"*Un Yankee à la cour du Roi Arthur* [*A Connecticut Yankee in King Arthur's Court*]: Chanson de geste pour chanteur de charme." *Le Parisien libéré*, 1639 (December 21, 1949), 1,200 characters.
film analyzed: *Yankee à la cour du Roi Arthur (Un)/A Connecticut Yankee in King Arthur's Court*, Garnett, Tay, 1949.

"*Les Yeux de la nuit* [*Night Has a Thousand Eyes*]." *Le Parisien libéré*, 1406 (March 23, 1949), 1,800 characters.
film analyzed: *Yeux de la nuit (Les)/Night Has a Thousand Eyes*, Farrow, John, 1948.

"*Young Tom Edison* [*La jeunesse d'Edison*]." *Le Parisien libéré*, 121 (January 5, 1945), 1,000 characters.
film analyzed: *Jeunesse d'Edison (La)/Young Tom Edison*, Taurog, Norman, 1940.

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